

THE AMATEUR BAND GUIDE
AND
AID TO LEADERS
—
GOLDMAN


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The Amateur Band Guide and Aid to Leaders

A REFERENCE BOOK FOR ALL WIND INSTRUMENT PLAYERS DESCRIBING THE CONSTRUCTION AND MAINTENANCE OF BANDS, THEIR ORGANIZATION, INSTRUMENTATION, AND ALL OTHER COMPLETE INFORMATION THAT IS NECESSARY OR DESIRABLE

BY
EDWIN FRANKO GOLDMAN

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INTRODUCTION

Not long ago I met a young man from the Middle-west, — a fairly good player, — who complained of the lack of opportunity for improving himself as a musician. I made the suggestion that it might be of advantage if he joined the local band, as this would enable him to keep up with his music, provide entertainment for himself and others, and perhaps be profitable. Much to my surprise he informed me they had no local organization; that he and a few others had thought of forming a band, but there were so many problems of organization and management, — questions as to the kind and number of instruments to be used, the arrangement of players, practicing and the like (for all were amateur players), that the scheme was abandoned. I was about to suggest that he get some book on band organization, some amateur band guide, when it dawned upon me that I knew of only one, which had been out of print for some time.

The following work is an effort to supply that want, so that it may be possible for a few amateur musicians to unite in the organization of a band without the assistance of a professional bandmaster.

Designed primarily for the purpose of giving advice,

information and suggestions for young bands, the book contains many points which may well prove of advantage and interest to older and more experienced players.

The Bandmaster also will find use for this book, for in it his position and work are explained fully and in detail. Wind-instrument players will find use for it because, aside from describing the entire workings of a band, it offers suggestions for the care of instruments, how and what to practice, methods and studies which should be familiarized, a description of each instrument, showing its compass and possibilities, etc., etc.

If the "Amateur Band Guide" fulfills its mission, it will prove of the greatest assistance in all matters pertaining not only to bands in general, but also to each individual player in particular.

THE AUTHOR.

ACKNOWLEDGMENT

The author desires to acknowledge his indebtedness to Bandmaster V. F. Safranek for much advice and assistance in the preparation of this work.

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AMATEUR BAND GUIDE

I

ORGANIZATION

“Rome was not built in a day,” — an old proverb — and applicable to many things. We apply it to the building or organizing of a band, and from this application those who are contemplating such a step may draw encouragement, for it is slow, tedious work (often discouraging) for which they must have perseverance, patience and endurance. They must proceed slowly, each step being carefully considered, being cautious not to attempt too much at the outset, but beginning with a little and building with surety and discretion.

Those who undertake the formation of a band must be of strong mind and character, men of foresight and judgment, in short, must have knowledge and experience of human nature and an understanding of the many varieties of people, for upon them depends the success or failure of the organization. The band must be their first and constant consideration; it must come before their own selfish ambitions and personal desires; it must command their undivided and highest effort. Then and

then only will the members look up to them for guidance and hold them in respect. As a result, success will be assured.

The Personnel. — In selecting the men to constitute the band, the organizers must exercise a sound discretion. They should make it a point to choose only men of good character and reputation, — those whose standing in the community is high. They must see to it that all the men have a common interest at heart, — the welfare and success of the enterprise. They must each be personally ambitious and eager to succeed in order that the band, in its ensemble,* may be of the highest order possible for them to attain. All the members will not be of equal proficiency, naturally. Some will have had training; some will have played without previous experience; and others will have never played at all, but will have to their advantage a natural love and ear for music, and a desire to learn — even possibly a talent undiscovered. Some will have instruments; others will be willing to buy them, thus reducing the initial outlay.


In spite of all differences regarding ability, experience, etc., there must be no cliques or petty jealousies among the members, for then success will be impossible. It must be democratic; all members must be given equal consideration. One instrument is of the same importance as the other, and the spirit of rivalry and emu-

* "Ensemble" means the harmonious agreement of two or more parts which form a well-balanced whole.

lation must be present only to stimulate effort. There should be but one aim and end in common. Discipline, however, is of primary importance and there must be implicit obedience to the leader, just as in the army obedience must be rendered without question to the commander. Without discipline there is chaos.

The Start. — It is of course very probable that at the start a peculiar and almost impossible combination of instruments may be gotten together. At any rate, a beginning must be made, and if important instruments are lacking, every influence must be exerted to secure members who play or who are willing to learn to play those instruments that are actually needed.

As a rule, it is comparatively easy to secure members to play the melody instruments (in the Brass) such as Cornet, and it might be suggested here to build the foundation on the Brass Section before the Reeds are added. After two, three or four cornet players have been found, a Bass or two should be sought, then two or three Altos, after which a Baritone and then a Trombone or two may be added. It will then be time to begin to assemble the Reed Section — a Flute, an E \flat Clarinet and almost any number of B \flat Clarinets, as it is hardly possible to have too many of them. Next add the Alto and Tenor Saxophones, and then if possible the rarer instruments (in amateur bands), Oboe and Bassoon. What would occur if the Band had its first few rehearsals with five Cornets, one Flute, one Clarinet and three



Altos? It would be an impossibility to render any music satisfactorily without a Bass. If, after a few rehearsals a Bass player cannot be found, the leader must endeavor to persuade one of the members to change to that instrument. He should suggest that one of the Alto players take it up. If they are unwilling, perhaps one of the other members can be induced to try it, and he may find much to his surprise that he is better adapted to the new instrument than to the old. As new members join, occasional changes can be made. If there is an overabundance of players in any one section, some of them should be asked to take up other instruments that are lacking. In this way, step by step, the band can ultimately secure a correct and legitimate instrumentation.

The start is often discouraging and disappointing, but it should be remembered that many excellent and worthy bands have resulted from these seemingly impossible and hopeless beginnings. The leader can only utilize such material as he can find, and, through perseverance, add until he finally has all that is necessary. If, in the vicinity, there is a fife player, he will no doubt be able in a short time to play the Flute or Piccolo satisfactorily. If he be a bugler, he can soon learn to play the Coronet or some other brass instrument. If there are any Violin or Piano players, they can in all probability adapt themselves to some wind instrument. Even the "harmonica player" should be drafted into the band, if necessary. Many doctors, lawyers, clergymen and prominent business men are to be found in amateur bands, and if men

of this calibre can be induced to join and lend their interest and influence, success is assured.

Classification of Instruments. — The instruments used in the Band are grouped in three classes: First — the Wood (also called Wood-Wind or Reed), second — the Brass, and third — Instruments of Percussion. Wood instruments include Flutes, Piccolos, Clarinets, Oboes, Bassoons, Saxophones. (Clarinets and Saxophones are played with single reeds.) The Saxophone is in reality made of metal, but it belongs to the wood group because it is played with a reed. The Oboe and Bassoon are played with double reeds.

Brass instruments include Cornets, Fluegelhorns, Trumpets, French Horns, Altos, Baritones (Euphoniums), Trombones (valve or slide), and Tubas (Basses).

Percussion Instruments include Tympani, Snare Drums, Bass Drums, Cymbals, Triangles, Tambourines, Castanets and a large variety of creations which are known as “traps” and used to create various effects in descriptive music.

Instrumentation (by V. F. Safranek). — In considering these combinations it must be perpetually borne in mind that nearly every band we know has to be organized for both concert and marching performance. Consequently this list must not be compared with professional bands organized solely for concert playing or for some special purpose.

The backbone of the band is composed of the brass instruments with cup mouthpieces, though the real body of the larger band consists of B \flat Clarinets which are represented by nearly one-third of the strength and are distributed so that there are two Solo Clarinets to two other B \flat Clarinets. In an odd-numbered amount the addition goes to the solo stand. The Clarinets may be multiplied considerably more than the list shows, without detriment to the tonal balance.

The Flute may be in D flat and play the part usually published for Piccolo in the ordinary editions. The constant use of the Piccolo should be avoided.

✓ The word "Cornets" in this list covers Fluegelhorns, Cornets and Trumpets. The Cornet which is in such general use is a cross between the Fluegelhorn (of the Alto, Baritone and Bass family of conical bore) and the Trumpet (of the Trombone or cylindrical family). Fluegelhorns for the solo cornet parts and Trumpets for the remaining parts will produce the best effect. In small bands averaging four of these instruments, two should be used for the principal or solo cornet part for martial music where one might suffice for concert playing.

Smaller combinations than these given below would be classed as trios, quartets, quintets, etc. In the larger combinations some instruments would be difficult of performance for martial use, in which case the tympanist would be used as an additional snare drummer or cymbal player, while the oboe, bassoon and large saxophones could be utilized on any additional instruments.

The Bassoon may be added to the small band before the Saxophone and with excellent effect.

If French Horns are used in a combination of 54 men, the two additions would use altos, and vice versa. (Concert Horns could also be used to good effect.)

Some authorities claim that more basses should be used, though it is well to bear in mind that many instruments not listed as basses are nevertheless playing the bass part. Some advocate the use of more flutes in lieu of E \flat clarinets but this is advisable only in professional bands.

English Horns, Sarrusophones and Harps are omitted here, as these instruments are written in different quantities according to the composer's idea of their importance and volume needed.

After all is said and done, it is the efficiency of the performers that decides the instrumentation, or amount and kind of instruments to be used in the unprofessional band. As example, one band may have poor cornet players and necessarily doubles or trebles the amount of these instruments while another band can do the same work with comparatively few men, so that this list must serve more as a guide than absolute law.

Excellent results can be obtained from the following combinations, but they can nearly all be subjected to certain changes for any specific purpose, without detriment to the general effect, if the conductor is capable of making such changes in good taste. For instance, instead of four cornets, two cornets and two trumpets could be used, or

two fluegelhorns and two cornets, etc. Instead of three trombones only two are really necessary, except in very large bands, and instead of the third trombone an extra reed could be added, or a Euphonium or extra Baritone. Numerous other changes of this kind could also be made, and the general effect would be quite as satisfactory.

Many concert bands use a string bass or two to assist the Tubas, which creates a very fine effect.

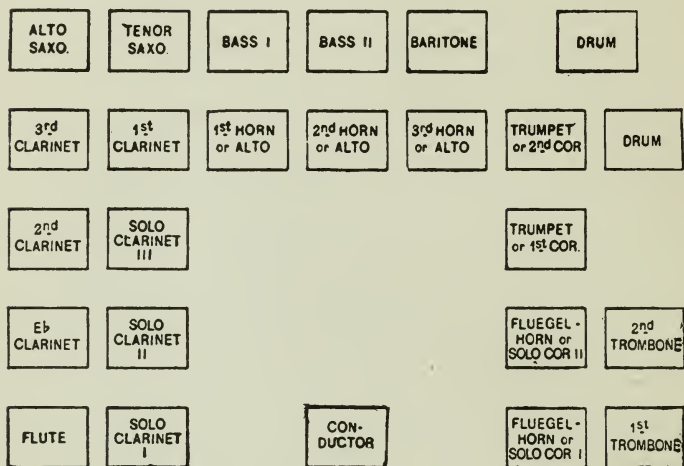
BRASS BANDS OF FROM 6 TO 21 MEN

B♭ Cornets.....	2	3	3	5	5	6
E♭ Cornets.....					1	1
Horns or Altos.....	2	3	3	3	4	4
Trombones.....		1	2	2	3	3
Baritones	1	1	1	1	1	2
Basses.....	1	1	1	2	2	3
Drums (Snare and Bass)			2	2	2	2
Number of players.....	6	9	12	15	18	21

Note. — The above combinations are for brass instruments only. If Reeds are to be used in bands of 12, 15, 18 or more men, the larger chart should be referred to.

The following diagram will show how the different sections may be seated to best advantage for concert playing. The most difficult instrument to seat satisfactorily is the Baritone. This instrument is most often found just behind the leading cornet (occupied here by the first trombone), but on account of the affinity this instrument (baritone) has with other sections, as the basses, horns, clarinets, saxophones and bassoons, it would seem logical to place the player in a row by himself just in front of the horns, though the position given below

will be found very fitting. Do not place the Baritone between the Trombones and Drums, as the playing of the Baritone will cause rattling of the snares on the Small Drum, unless the drummer happens to be left-handed.



The instrumentation for 24 men is used here, with the addition of a conductor, as being a band of medium or average size. In adding Oboe and Bassoon, the former would be placed between the Flute and E \flat Clarinet, the latter between the Saxophones and Basses.

At performances where artificial light will be needed, the conductor should always assure himself beforehand that the lighting will be placed behind the musicians, as the laity have an incorrigible habit of placing lights in the center of a platform from whence the light is driven into the performer's eyes but not on his music.

Incorporation. — It is an excellent idea for an amateur band to incorporate under the laws of the state in which it is located. This will protect the organization in many ways and give it freedom which otherwise it might not have. It is easy to do and well worth doing.

The members then have equal rights and are entitled to their opinions as to methods and plans. In many jurisdictions, incorporation gives them the exclusive right to any name they may select and decide to use, and they are thus fully protected by law against all infringements of rights and privileges.

Incorporation has the further advantage of giving stability and permanency to the organization so that the resignation of even a large part of the membership will still leave it intact as a band, under the name originally adopted by it. Otherwise its entity might be destroyed and its good will wiped out by the action of some disgruntled members. It is also of advantage in keeping together and distributing any funds which may come into its hands through the work of the band, or by gift, bequest, etc.

Because of the difference in the incorporation laws of the various states, it would be well before incorporating to consult some local attorney or counsellor-at-law who is in a position to give the necessary information.

It might be said, however, that while incorporation will be beneficial in some instances, it might be out of

place in others. This is a matter for each organization to decide for itself.

Note. — For details pertaining to Constitution and By-Laws see page 103.

Institution and School Bands. — At the present time, there is hardly an institution in the country that does not maintain and train its own band. Up to a few years ago, Boys' Bands were unusual things. Nowadays, who has not heard of an Orphan Asylum Band featured at a parade or even at a Baseball Game? There is practically no kind of institution to-day which considers itself disqualified to have a band, — Deaf and Dumb Asylums, Reform Schools and Retreats too numerous to mention. And all of these bands are definitely and carefully organized, usually by trained and expert musicians. They serve as a recreation, a reward of merit, a reformative measure and an incentive to learn and do better.

As a rule, in institutions, the brighter boys are selected — those who in some manner or other have shown that they have an ear for music or a liking for it. The instructor assigns to each boy whatever instrument he thinks he will "take to" best. There is of course no positive way of telling just what instrument is best suited for any certain boy. After a short time, however, it will be found that some have made good progress and are well adapted to the instrument selected for them, while others will have to be changed to other instruments, perhaps tried for a while on several different ones. Then there

will be some who do not take to any instrument. They are soon weeded out, and replaced by others. It takes quite a while to get such a band together, but after it is once established, the progress is quite rapid. Community bands where there are but few who can play, must be put together on this same plan.

In these institutions where there are often hundreds of inmates, it is no trouble to secure members, as every youngster is anxious to join the band. In fact, when it is firmly established, a second band is generally organized, so that when one of the older boys drops out, his place is immediately filled by an understudy. This is an exceptionally good system, and it is in this way that most institutions are able constantly to maintain such excellent groups of young players.

Various Other Bands. — Large business concerns in all parts of the country are organizing bands amongst their employees, and in most instances defray all the incidental expenses. Police and Fire Departments in many cities also have bands of their own, and the various fraternal orders such as the Masons, Odd Fellows, etc., are doing all in their power to build up good bands from their own membership.

II

MORAL AND FINANCIAL SUPPORT

Ideals. — The ideals of the members individually and collectively must be high. This applies to all branches of their activities. They should commence with easy music, — scales, chords, and simple melodies, but should always keep in mind that their ultimate purpose is to play not only the most difficult music, but also to render artistically the music of the masters. They should be painstaking and give their best efforts at all times. These things only will be productive of the best results. The members in their private undertakings and living must always remember that they are in the public eye and are therefore open to criticism — being often held up as examples. This is especially true in small communities where the band is part and parcel of the life of the town, a source of pride and an object of emulation.

Note. — See page 44 for music for young bands.

Influence of the Band. — The band is a potent factor in any community. It is often the sole and entire source of musical instruction and inspiration. It cultivates the taste of the people, musically and artistically; it creates a common interest, a common ground for their efforts

and an outlet for their philanthropy. And to the individuals who compose it, the band means not only an increased love of music but is also an incentive to better and higher things, — an avocation, — a hobby. Their work in the band develops their artistic taste, their precision, their punctuality, their obedience to orders, their respect and deference for others. It keeps them occupied in their spare time, which is a most important matter, especially in the case of young men, who might otherwise not be so profitably or creditably employed.

Encouragement Deserved. — It is of course well known that many who join an amateur band merely for their own pleasure and amusement make such rapid progress that they soon are enabled to join the ranks of the professionals. Many of our leading conductors, instrumentalists, and soloists have started with such organizations, and are to-day receiving the plaudits of the entire musical world. The amateur band deserves encouragement, not only from the layman, but from the professional musician as well. It is they who spend the money to hear the professional man play. It is the amateur who seeks higher instruction from the professional. The amateur band does all in its power to improve the community, and for this reason the community should in turn encourage the band. The amateur band promotes good fellowship and is a good influence in every direction. Where you find an amateur band, you find men who desire to better themselves

intellectually, artistically and socially. Surely nothing more commendable than this could be wished for.

Many amateur bands are organized merely for artistic advancement, and do not accept money for any performance. There are towns also in which no professional musicians reside, and in which the inhabitants have to depend upon their amateur organization for whatever music they want or require.

In these days a band is no longer a luxury, but an absolute necessity, and it generally is featured as the prime attraction at any function at which it appears, be it a Concert, Ball, Parade or Political Gathering.

Financial Aid. — The question of financial aid is naturally one of prime importance, and one which must be settled soon after the idea of forming a band originates. It will be found that in most communities there are influential and well-to-do citizens who are public spirited, and who will help the good cause along if properly approached, and if it be demonstrated to them that a band can be organized which will prove of benefit to the people in furthering their instruction and pleasure, and increasing their love for music; and at the same time be available for religious, charitable and philanthropic functions.

The ladies in particular are always active in a good cause, especially when it pertains to the advancement of one of the arts, and if their interest can be enlisted, the success of the undertaking is positively assured. They

can arrange entertainments and bazaars in behalf of the cause, and the money thus procured could be devoted first of all to the purchasing of suitable instruments (where required) and music.

Often the entire amount necessary to establish a band and maintain it is raised by subscription, and here again appeal must be made to such of the citizens of the town as have the welfare of the community at heart, and have the necessary influence to carry the project through.

In most bands, the members are required to pay regular monthly dues. Laymen are often asked to become Passive Members, Patrons, or Honorary Members, by paying a certain amount annually towards maintenance. Without some such source of income, nothing can be accomplished. Instruments and music must be purchased, and as the organization grows, so will its needs. Further, if a professional leader or instructor is engaged, he must be paid. After the band has reached the stage where it is able to fulfill engagements, charges can be demanded for their services and thus the treasury augmented.

III

THE CONDUCTOR

The conductor or musical director should be a man of experience, — a capable performer on at least one wind instrument. He should be able to demonstrate to the band just how he desires certain passages played. He must thoroughly understand the various instruments and know their possibilities and peculiarities. He must be able to read well at sight, and to render what he plays with good phrasing and expression.

The conductor should have a knowledge of harmony, instrumentation, and musical form, though he need not be a master of them. He should be able to recognize and correct whatever mistakes are made, and when something is wrongly played be able to locate it immediately. The conductor must have good taste and judgment and be able to render the music in a manner that will bring forth whatever good effects are to be obtained, maintain a good tonal balance at all times, and must have a fine sense of rhythm. He must also be familiar with the standard music, and have a knowledge of its traditional tempi.

He should further be a man of personal magnetism, one who can command respect and enforce discipline. He must at the same time have the sympathy of his players.

While being strict and conscientious in correcting all errors and faults, he must have the greatest patience and be courteous at all times.

The conductor must be able to convey his meaning clearly and precisely. His beat must be firm and distinct. The bandmaster full of good will, but yet very incapable, is very common.

A soloist or an individual player can spoil his own part, but an inferior conductor can ruin an entire performance.

In some instances, it may be impossible to secure a leader or instructor who is experienced, one who is a thorough musician. Under such circumstances, all that can be done is to secure the best man available. But it is not always the great and learned musician who makes the best conductor, for such a one is often lacking in other essentials, and is sometimes very impractical.

At all rehearsals and performances, the conductor must have absolute authority. His wishes in regard to the interpretation of the music should be carried out to the letter. If he wishes a passage played in a certain manner, it should be done so without question, even though the performer does not agree with him. The conductor, it must be remembered, is held accountable for the proper rendition by the band, and it is his duty to perfect the ensemble as much as possible. If each individual player were to interpret his part in his own way, the band would be a sad thing to listen to.

The first demand he must make is for tone. All notes must be played evenly and sustained, that the auditor

may not be in doubt as to the exact pitch of the sound. Chorals give excellent practice. Make every chord sound as if played on an organ, no matter whether the chord contains a dozen slow beats or one short one.

The next demand must be for precision. All tones must be attacked exactly on the beat indicated by the conductor, who should impress on the performers the need of concentrating all their attention to the work in hand for the time being.

Dynamic markings that indicate soft playing, crescendos and other changes, must be constantly noticed and corrected. These expressions are as necessary in music as in public speaking. It is hard to imagine anyone talking in one monotone. A march, for instance, when played for concert purposes can be made highly effective, if all the markings are carefully observed. When used for street marching, the rhythm becomes almost the sole consideration, but when rendered in concert style this same number will acquire new beauties and added charm. If the "piano" marks are not observed, the crescendos will hardly be possible. Do not permit the decrecendo to be made too soon. The strongest part is just at the beginning of the decrecendo, but the average performer starts before it actually appears. Above all, do not lose sight of the need of a broad, clear tone.

These remarks cannot be read too often as with every new perusal the conductor will find something that has been neglected.

Every man should sit erect. The crossing of legs and

cramped positions of the body should be constantly discouraged. An erect position not only gives the performer better possibilities in playing, but adds several hundred per cent to the appearance of the organization, which in itself is a strong factor for public approval.

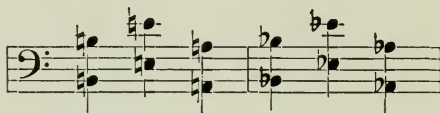
In order to make the band proficient it is necessary that the conductor first make himself proficient. To do this he should so thoroughly acquaint himself with the numbers to be played that he can correct not only errors of the bandmen in playing but also any mistakes that may creep into the printed music in spite of careful proof reading.

Good editions of concert music have a conductor's part which is written in the style of a piano score and contains everything of importance. The average conductor should acquaint himself with its contents by playing as much of it as possible on a piano. If the two hands interfere, one stave may be taken at a time.

When errors appear in the player's parts, compare them with the conductor's part which is generally written as it sounds. The "C" Flute, Oboe and bass clef instruments would appear in the same notation on the conductor's part, while the B \flat treble clef instruments such as Clarinets and Cornets would be written one whole tone higher than the conductor or C instrument, because they are pitched a tone lower (B \flat). An E \flat instrument in the treble clef would be written two tones (Minor third) lower than the conductor. Horn or Alto parts are usually written in the lower stave of the conductor, in the

bass clef. An easy way to compare them is to consider that they are alike in notation, allowing for the difference of signatures which would be three flats less (for horns) or three sharps more, or the equivalent.

In other words, the following notes in the bass clef



would be written in an E \flat Horn or Alto part as



With these exceptions, all notes would be similar.

Signals. — The conductor's signals are given with a baton (stick) which should be light in color, so it can be readily seen, and not too heavy, for his own comfort. When it is time to start rehearsing or playing, the conductor takes his position and all members should immediately cease playing or talking, and listen to what he might have to say. Without absolute discipline in the band no real work can be accomplished. The first thing a conductor should do at rehearsals is to see that the instruments are properly tuned. (See chapter on Pitch, Tuning, etc., on page 27.) After this is done, the rehearsal proper should start. If, after playing a few measures, the conductor desires to stop because of some faulty playing, he raps on his stand and stops beating

time. The members should stop playing immediately, and silence should prevail, until he makes whatever corrections are necessary, — then the playing can be resumed. It is considered the height of impoliteness to play or talk after the conductor has rapped for silence, or while he is making explanations.

How to Beat Time. — The baton should be held in the right hand, with the knuckles down, and the thumb on top.

To prepare the players, knock on the stand with the baton.

The baton is then raised until the hand is almost level with the right ear.

$\frac{2}{4}$ **Time.** — Beat down and up. “Alla breve” (~~C~~) like $\frac{2}{4}$ time requires two beats to the bar.

$\frac{4}{4}$ **Time.** — Beat down, left, right, up.

$\frac{3}{4}$ **Time.** — Beat down, right, up. The Waltz is in $\frac{3}{4}$ time, but only one beat to the measure is required.

$\frac{6}{8}$ **Time.** — Conduct either six or two in a bar, depending upon the tempo. In slow movements beat six, — down, left, right, left, left, up. In quick movements, beat the same as for $\frac{2}{4}$ time.

$\frac{9}{8}$ **Time.** — If not too slow a tempo, beat the same as $\frac{3}{4}$ time. In a very slow tempo, give three small beats in each direction, that is, — three down, three to the right, and three up.

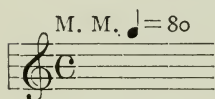
$\frac{12}{8}$ **Time.** — If not too slow a tempo, beat the same as $\frac{4}{4}$ time. In a very slow tempo, divide each of the four

beats as follows: three down, three to the left, three to the right, and three up.

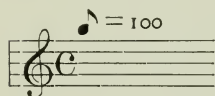
In $\frac{2}{4}$ time or $\frac{4}{4}$ time or any designation which is to be played extremely slow, it is advisable to give a beat to each eighth count. In $\frac{2}{4}$ time for instance, give two down beats and two up, or beat as in $\frac{4}{4}$ time. In $\frac{4}{4}$ time beat twice down, twice to the left, twice to the right, and twice up, etc.

There are other time-marks, most of which are conducted in a manner similar to those given above.

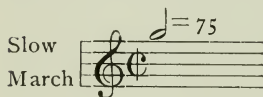
Metronome Markings. — Conductor parts usually have metronome markings that indicate the precise time that should be beaten for the different movements.



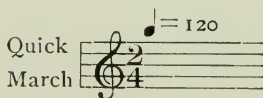
Means Common Time.
4 beats in a bar.
80 quarters per minute. ✓



Means Common Time.
8 beats in a bar.
100 eighths per minute.

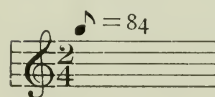


Means "Alla breve" Time.
2 beats in a bar.
75 half notes per minute.



Means two-fourth time.
2 beats in a bar.
120 quarters per minute.

This is commonly accepted as the standard time for quick marches. Sixty bars to the minute, or one bar per second.



Means two-fourth time.
4 beats in a bar.
84 eighths per minute.

When metronome* markings are not given, the conductor has to use his own judgment, and judge the proper time by the character of the music.

Assignment of Members. — It is the aim of everyone to play the first or solo part, a laudable ambition in itself, but naturally impossible of attainment by all. This is one of the points where the discretion and ability of the leader can be shown. In such cases, the leader must have absolute and undisputed control. The best and most capable player in each section should play the first part, the others being assigned to places according to their ability. After a while, it is quite possible that some of those who originally played second and third parts will advance and may even become more proficient than those who had been placed ahead of them. At this point, the leader must again use his tact and discretion in making the necessary changes so as to get the best possible results.

In amateur bands there is apt to be ill-feeling engendered over such trifling matters, and it is the duty of the leader to make it clear to every member that it should not exist. The second and third parts are just as important as the first, and must be just as carefully and correctly executed.

A conscientious leader will make only such changes as

* Each Band room should contain a Metronome because if there is any doubt about the correct tempo of a composition, it can be relied upon to designate the proper time.

are necessary and beneficial to the organization as a whole, for it must be remembered that each member can make his importance felt whether he is the solo cornetist or the bass drummer, if he will play whatever part is assigned to him to the best of his ability.

Members should do as requested without argument or question. If they are dissatisfied or have any grievance, they can talk the matter over with the Conductor after the rehearsal.

IV

PITCH, INTONATION, ETC.

High and Low Pitch. — Musical instruments are tuned according to so-called High and Low pitch, each one having a distinct standard of its own.

The absolute pitch of a tone is determined by the number of (double) vibrations it makes per second, and this is stated as a vibration number. The present Low (or International Pitch) gives to the middle A 435 (double) vibrations per second, and the High (or Concert Pitch) gives to the middle A 455 (double) vibrations. All band instruments are tuned according to these vibration numbers. Of the two, Low Pitch is used to the greater extent at present, and there is every possibility that the time is not far distant when it will be the only pitch used.

The Pitch of Pianos and Organs varies to such an extent that players of wind instruments are almost compelled to be prepared to play in either pitch.

Just as it affects the wood and mechanism of an instrument, temperature will affect its pitch considerably. Cold flattens, and heat sharpens an instrument.

In different countries the pitch varies, and it will be found that the French pitch is slightly different than that used in Germany.

If the band plays in high pitch, instruments that are built in low pitch cannot possibly be used. If, however, the band plays in low pitch, instruments that are built in high pitch may be used, provided that they can be changed to low pitch by means of an extra slide or slides, or by drawing the main tuning slide, if it is especially made for that purpose. If low pitch is to be used constantly, it would be advisable to employ instruments that were originally built in low pitch. Any instrument will give better satisfaction when used in the pitch in which it was constructed.

low pitch (?)
All instruments of the band should be of the same pitch. It is impossible to tune, if there is a mixture of high and low pitch instruments. Either all must be high pitch, or all in low pitch. Professional bands use low pitch, but many of the amateur bands as well as the Army and Navy Bands still use high pitch.

All Symphony Orchestras, and in fact, orchestras in general, use low pitch exclusively, but in different organizations this pitch is apt to vary a few degrees.

How to Tune. — Before starting to play, it is absolutely necessary that members of the band tune their instruments accurately. This should be done before each rehearsal and before each concert. In fact, it would be well to tune the instrument again after about ten or fifteen minutes of playing, especially in cold weather.

Tuning an instrument once does not suffice. It must be remembered that the embouchure is not the same each

day, and that the intonation depends largely upon the condition of the lips. Bandmasters should be very particular and give their personal attention to the general tuning. If there is an Oboe in the band, all instruments should tune according to its pitch. If there is no Oboe, the Clarinet should give the pitch. If only Brass instruments constitute the band, the Cornet should designate the pitch. Without tuning, all other efforts are of no avail. Time, tone and tune are the leading essentials of all musical effort. All players should form the habit of recognizing intervals mentally, and then try to produce them on their instruments. By playing with instruments that are continually out of tune, the ear soon loses its power of discrimination. It is not enough to play only one tone when tuning with others. The player must see that the other notes tune as well. The octave should be tried and also fourths and fifths. The bandmaster should call the attention of each player to any faulty intonation. Players must learn to discriminate as to whether they are flat or sharp, and thus make themselves self-reliant in tuning their own instruments.

When the weather is cold, the instruments should be warmed up before playing, by blowing into them. To play any wind instrument in tune the player must have a good embouchure and a good ear, and above all, a good instrument. A poorly made instrument cannot possibly tune. As will be seen from the chart, the entire band tunes to the one note. This does not insure, however, that the entire register of any instrument will be in tune.

*1st Oboe**2 Clarinet**3 Cornet*

Each individual player must know whether to draw his slides or not, and how much is necessary. It must be remembered that performers are liable to play out of tune even when their tuning note is correct.

In tuning an instrument it is necessary to listen carefully to the instrument from which the pitch is to be taken. Get the note well in the ear, then play the corresponding tone, and ascertain whether you are in tune.

Tonal Quality. — For the artistic production of music on any instrument, the first and most essential requisite is good tonal quality. In order to produce a good tone, the performer must have a good method of playing, and a correct style. He must supply himself with a good instrument, above all other things. The tonal quality of a band is a composite of the individual tone of each performer.

There are any amount of players who can perform the most difficult solos, and who have a tremendous compass on their respective instruments, but whose tonal quality is harsh, unsympathetic and offensive to the ear. Their playing certainly gives no pleasure, while on the other hand, the performer who has less technique and a sympathetic and velvety tone will charm his hearers.

A beautiful tone is a performer's most valuable asset.

Tonal Balance. — The brass should not overpower the reeds, nor should any one section predominate over

another. There are passages where certain instruments must be heard above others, but these are effects that remain for the conductor to bring forth. If certain sections of the band are weak in numbers, it remains for the Conductor to subdue the stronger instruments and give an even tonal balance to the general ensemble.

Tuning Index. — The Chart which follows gives the note that each instrument should sound for tuning. In the center will be found the note for the Clarinet and Cornet, which is called C. The notes here given all correspond to this C of the B \flat Cornet and B \flat Clarinet, but in actual sounds they would all be B \flat , according to the Violin or Piano. It must be remembered that most wind instruments are transposing instruments (that is, they are not pitched in C) and the notes do not produce the actual sound written. (See page 33.)

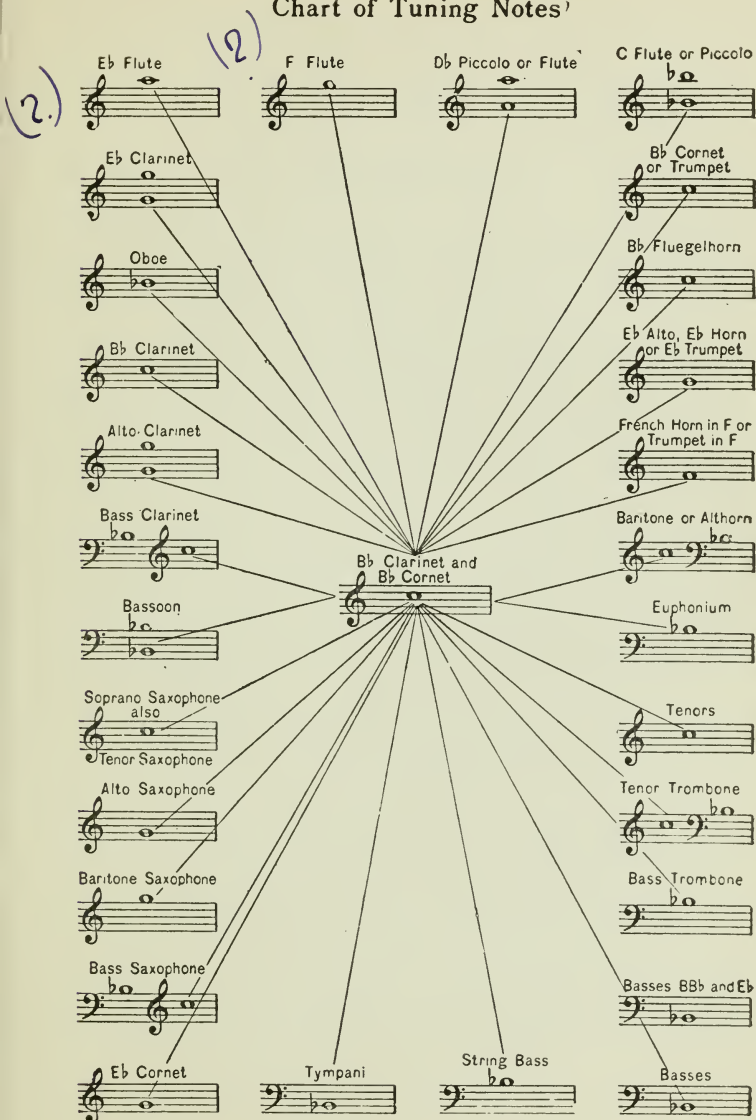
Non-transposing Instruments. — Of all the Wind instruments, the only ones that give the actual sounds written for them are the C Flute, Oboe and Bassoon, and the following instruments when used in the Bass clef: — Bass Clarinet, Trombone, Baritone, Euphonium and Bass. For this reason they are known as “Non-transposing” instruments. The others are “Transposed” or “Transposing” instruments because the notes they play are not given their real names.

All C instruments would of course be non-transposing.

To explain this, a B \flat Cornet is a transposing instrument because its music is written a tone higher than the real sound on a C instrument, as the piano, oboe or violin.

The baritone (bass clef) is non-transposing because its music is written the same as for the C instrument.

Chart of Tuning Notes'



V

REHEARSALS

Rehearsals should be held regularly, at least once or twice a week, or oftener if possible. A time should be selected which is most convenient for the majority of the members, so that the full band can attend. A suitable rehearsal room should be found within convenient reach of the members, one that is large, light, well-ventilated, and in which the acoustic properties are good. Those in charge must see that the members are made comfortable. A substantial chair should be provided for each player, as well as a music stand. The men should be so placed that each one may be readily seen by the leader, and so that each player has an unobstructed view of him. This is a matter of vital importance. If the players and leader do not see each other, the proper rendition of the music will be greatly impaired.

The Band-room. — The band-room should be made to look as attractive as possible, and to this end a few portraits of the great composers, as well as pictures of musical subjects will make the room look interesting. Each band should possess a Musical Dictionary and all Standard Works and Methods pertaining to each instru-

ment, so that the players can have access to these books for study and reference.

On the walls there should be several blackboards — one with a double stave for music writing and explanations for the class, the others plain, on which should be written all general information and directions, such as a list of music for a certain concert or rehearsal, time and place of meeting, uniform, etc. Data on a blackboard cannot be disputed as easily as hearsay.

A complete instrument chart * should hang on the wall of every band-room. Such a chart contains almost unlimited information and will impart knowledge to the players that would otherwise take hours and days to discover in the various books. ✓

For the leader, there should be a small platform about five or six inches high. This will give him a clear view of all the players, allowing them in return to observe all of his gestures, each of which should have some meaning.

Duration of Rehearsals. — It is a great mistake to have a band rehearsal last too long; never longer than two hours, and, better still, an hour and a half. If a two-hour rehearsal is held, sufficient pause should be made between the various numbers, and an intermission of ten or fifteen minutes should be allowed, after an hour's work.

* The Carl Fischer Complete Instrument Chart includes a Table of Keys for Transposing Instruments, and other material which is indispensable for Bands and Orchestras. It also illustrates the full range of every instrument, showing the corresponding note on the Piano keyboard of all transposing and non-transposing instruments.

It is quite impossible for wind instrument players to continue uninterruptedly for two hours; and this is especially true of amateurs. Such progress as has been made will be nullified, if the player's lips become too tired. He will then not be able to do himself or the music justice.

Rudimentary Studies. — At first, members will have plenty to do to learn the fundamental principles of music, the fingering of their various instruments, at the same time trying to develop their lips.

Before any serious pieces can be attempted, scales must be practiced, and after the players have studied them individually the entire band can play them in unison. After this has been accomplished some simple exercises, hymns and chorals can be played by the entire band. When such a foundation has been carefully laid, it is time enough to start the first piece, which of course must be a simple one.

After these things have been mastered, the band can take up other pieces, and gradually acquire a repertoire of standard, popular and classical music. After the band has attained a fair degree of proficiency, every rehearsal should be opened with a performance of the scales in all keys by the band collectively*.

The scales, whether performed by each player individually or by the band collectively should be studied first in long tones, giving a certain number of beats to each note. Long tones strengthen the lips and improve the tonal

quality. These scales should be played in strict time from the start, thus impressing the importance of time and rhythm. If the correct values of the notes and rests are not learned at the start, it will be a difficult matter to correct them later.

Rapid tonguing exercises should not be attempted until the player is able to emit his tones clearly and with a degree of surety. After tonguing, it is important and necessary to learn to slur.

Note. — The Carl Fischer Prize Amateur Band Book contains all the necessary music for new bands. Each book contains information regarding fingering, rudiments of music, besides the various scales, exercises, and a collection of easy pieces which are so arranged that they can be played by the entire band.

Special Ensemble Practice. — After the members have reached the point where they can play fairly well, it would greatly improve their playing and their musicianship if they would arrange to play duets, trios, quartettes, etc.* Such practice is excellent training for the ear, and will greatly help toward playing in time and tune. It will also perfect the style, and will prove of great assistance in sight reading.

This form of music can be practiced outside of the band rehearsals, and in addition to proving attractive and interesting to the players themselves, will be found to be well worth performing in public.

* The Carl Fischer Wind Instrument Music Catalog includes music for Two Cornets, — for Three Cornets, — for Four Cornets, — for Two Cornets, Alto and Baritone, — for Two Trombones, as well as selections for nearly every combination of wind instruments.

Individual Practice. — In many bands it is the custom of the members to play only when they come to rehearsals, ignoring their instruments during the rest of the week. Under such conditions a performer cannot possibly do justice to his organization. Every wind instrument player needs daily practice to keep his lips in good condition, and to be able to play his instrument with any degree of certainty. He must devote some time each day to practice. He should possess the best Methods for his instrument, and if he does not take personal lessons from some reliable teacher, should study as best he can by himself.

Individual practice is likewise necessary in the case of band music. Players should get copies of the pieces that are to be studied at the band rehearsal, and look them over carefully before band practice. These should be taken home afterwards and studied again, so that a thorough familiarity with the parts is obtained. This will not only save a good deal of time at rehearsals, but will be a great help to conductor and player. Members who are willing to practice in this way will always prove valuable to an organization. The others had better give way to those whose membership will bring the band to a higher standard of perfection.

Daily practice and study is necessary to every one who plays a musical instrument. Persons who believe that by just practicing when they feel in the mood or whenever they can find nothing else to do, make little or no progress and are doomed to disappointment and failure. To

become perfect in the study of any instrument means conscientious and regular application, coupled with much thought and care. But it is not only how much one practices, or how long, but what is practiced, and how carefully. Some players practice five or six hours a day and yet accomplish little or nothing. There is a good reason for this. If they do not devote a part of the time to exercises that are of some benefit and that serve some definite end, much of the time spent is wasted. Again, a player must use his intellect in practicing, not merely playing over a mass of notes without giving them any individual thought. Too many people play in a mechanical way and are too easily satisfied. The exercise may be simple, excepting for one or two measures, but these difficult measures are treated as lightly and carelessly as the rest. This is not practicing and is of little or no value. To practice correctly and conscientiously, the music must be studied and analyzed, difficult passages and those that do not sound well being played over and over again. Particular attention must be given to those things in which you are weakest and with which you are least familiar. Things that are known need simply to be rehearsed occasionally.

Above all, the purpose of the exercise must be realized and grasped; notice where there are changes of signature, due regard being paid to all the marks of time, rhythm, expression and the like, until its object is accomplished. Months may be required for the more difficult things, but discouragement spells failure; perseverance means success.

VI

PURCHASING OF INSTRUMENTS

Preliminaries. — As soon as it becomes known that a band is in process of formation, letters, circulars and catalogues will begin to pour in from every manufacturer in the country, each offering some special inducements, and maintaining that instruments of his make are the best in the world. Representatives, too, from the various manufacturers may call in person to book an order.

This is a critical and trying stage. It is at this point that the organization (or its committee in charge) must stand firm, and not reach a decision except after the most careful deliberation. It will be well to look over all the catalogues, giving them all due and fair consideration, but it must be remembered that all “makes” cannot be the best. There can be but one “best.” Advertisements are often very misleading.

Remember too, that a man who has never played an instrument cannot judge of its value or worth. He would probably buy an instrument because of its appearance, as thousands of players do, only to regret it afterward. An amateur who can play only fairly well, is usually not a good judge. To get the best results, instruments that possess a fine quality of tone, and whose intonation is very accurate should be obtained. The workmanship

must be perfect in all its details, but at the same time strong and durable. It is advisable to have all the instruments of similar make, so that the quality of tone will be uniform.

After the various catalogues have been studied, the next step is to secure estimates from several reliable firms, on the whole number of instruments required. These should be weighed carefully. Many bands make the serious mistake of purchasing the outfit that is cheapest. The cheapest is rarely ever the best, but the best (though the initial cost is more) will always prove the cheapest in the end.

Of course, one can learn to play on an inferior instrument, but as soon as a little progress is made, the need of a better one is felt. It would be well where possible to consult some reliable musician, one who is thoroughly familiar with the requirements of bands, and who knows the worth and value of instruments.

Most houses will send complete sets of instruments on trial so that the organization can see what it is getting before paying for it. Avoid giving too much weight to advertisements you may read, and to the possible unjustified claims of manufacturers. To purchase good instruments is to save money for your organization.

Buy of a reliable musical firm, the same as you would buy articles with which you are well versed.

Installment Plan. — For those who find it difficult to pay the full amount for instruments in cash, or who do

not wish to pay a large amount at one time, most houses will sell instruments on an installment basis. This is a great convenience and help in forming a new band, and in helping bands already in existence toward securing better instruments. Thus the treasury of a band, or the individual purse of a member is not taxed too severely, and plenty of time is given for payment. It is customary to pay about one quarter of the amount as a first payment, and the balance in equal monthly payments. The only formality connected with the installment plan is to furnish satisfactory references. This is a comparatively easy matter for any person or concern in good standing.

Under these conditions, there is hardly any excuse for a band not providing well for itself at the start. Its simplicity puts the best instruments within the reach of all.

Exchange. — Many reliable houses will accept old instruments in exchange as part payment on new ones, and in most instances liberal allowances are made. The size of the allowance depends of course upon the make of the instrument, its age, its condition, in short, on its present market value. Instruments of first-class make will generally bring a good price in exchange, even after they have been in use for years.

Importance of Uniformity in Instruments. — In many bands there is such a variety of instruments that good results can scarcely be obtained. It would of course be

an excellent idea (and this is strongly urged) to have the brass instruments of one make; this would insure a certain even tonal quality. This applies to the Reed instruments as well. There are some bands in which four are playing French Horn or Alto parts, each having an instrument of different model. One is perhaps a Solo Alto, which is held like a Cornet, one an Upright Alto, one a Concert Horn shaped like a French Horn, and the fourth of some other peculiar design. It follows that when the tones of each instrument are sent in a different direction, the result must be far from satisfactory.

If it is impossible to have French Horns, Concert Horns will answer the purpose, or four Altos will be satisfactory. An effort must be made to secure instruments that are uniform in tonal quality and model.

VII

SUITABLE MUSIC FOR NEW BANDS

Unless the leader is thoroughly familiar with amateur bands, and knows just what music is suitable for beginners, the mistake is apt to be made of securing music that is too difficult, and which will only serve to retard the progress of the organization. The only way to achieve real success is to start from the very beginning, and to build by degrees.

The lists here given are graded as follows:

Grade I.....	Very easy
Grade II.....	A little more advanced
Grade III.....	Medium difficult

All of these works are specially arranged for amateur bands just beginning, and it would be wise to take up music in these grades in rotation, before attempting anything else. The numbers here quoted are given merely as examples.

Note. — There is much more music of this kind to be had, and the Carl Fischer Catalog in particular offers a large variety.

GRADED MUSIC

GRADE I









CARL FISCHER GREAT PRIZE AMATEUR BAND BOOK

(Especially designed for bands of beginners, by Paul De Ville)

Instrumentation

Piccolo, E♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, E♭ Cornet, Solo B♭ Cornet, 1st B♭ Cornet, 2nd Cornet, 3rd Cornet, Solo or 1st E♭

SUITABLE MUSIC FOR NEW BANDS 45.

Alto, 2nd Alto, 3rd Alto, 1st Tenor (or trombone) , 2nd Tenor (or Trombone)  1st Trombone  (slide and valve), 2nd Trombone  (slide and valve). B♭ Bass or 3rd Trombone  and  (Baritone)  and  E♭ Tuba (Bass), and Drums.

Contents

Rudiments of Music, explained in a new and progressive manner — an article illustrating the proper Method of Tuning the Band Instruments — Fingered Scales — Exercises for each family of instruments — Harmonized Exercises — numerous Melodies, Marches, Waltzes, Dances, etc., for the full Band. Each book contains 20 pages.

The Olympia Band Book

by Geo. Wiegand.

These numbers are all easy, but wonderfully well arranged, and if well played will create a fine impression. Each number has musical value. Geo. Wiegand was one of the greatest arrangers this country ever possessed, and was an authority on bands.

THE OLYMPIA BAND BOOK

BY GEO. WIEGAND, GRADE I-I½

Contents

The First Attempt Quickstep Oolah Selection
 Some Day Song Glittering Stars Schottische
 Friendship Waltz Mountain Life Polka
 Railroad Galop Reveil du Lion Quickstep
 Delicia Andante and Waltz Review Quickstep
 Violet's Greeting York Long Weary Day Quickstep
 Rays of Light Overture Loreley Song

GRADE II

THE ELITE BAND BOOK

BY L. P. LAURENDEAU

Contents

The Autocrat March Cordelia Waltz
 The Ambassador Two-Step Apollo Overture
 Flag of Truce March The Pasha Two-Step

Masquerade Polka.....	Peach Blossoms Waltz
Operatic Reminiscences.....	Sweet Smiles Song and Dance
Selection.....	Cavalcade Lancers
Stampede Galop.....	The Colored Guards Parade
Constancy (Duet for Cornet and Baritone).....	Characteristic March

Considerable more (Grade II) music can be had. The collection here quoted is especially interesting and melodious.

GRADE III

As the band progresses and is able to render music of Grades I and II satisfactorily, it will be capable of taking up music of a more pretentious nature, and will have a larger variety from which to select new numbers. It is at this stage that "medium difficult" music, including overtures, selections from comic and grand operas, medleys, etc., can be attempted. Interesting programs can then be arranged. The members of the band can really feel that they have accomplished something that is worth while when they have arrived at this point, and their enthusiasm and love for their work will increase accordingly.

Special Note. — It might be well to mention here that one of the very finest books for young bands is the one entitled,

BAND SCALES, CHORALS, AND NATIONAL MELODIES

Adapted by E. BEYER

The band that starts with music of this kind is bound to progress rapidly. The instrumentation is the same as that given on page 44.

Another band book of value is the

AMERICAN BRASS BAND SCHOOL

Written and compiled by W. S. RIPLEY

A complete system of instructions arranged progressively from the first note and up to Grade II; making a series of lessons for each instrument, to be played together as a band. (Similar works listed on p. 144.)

VIII

BAND PROPERTY AND ITS CARE

Musical Library. — Every band must provide itself with a musical library, and it should be the ambition of the organization to collect music that will be edifying, and improve the taste of players and public as well. Not that a band must confine its efforts solely to the classics; there is an abundance of good music that is pleasing but written in a lighter vein; music that should be in every library. There can be no possible excuse for a band having a poor repertoire. It is a fallacy to suppose that for music to be good, it must be difficult.

At first, only the very simplest pieces, those within the capabilities of the players, should be essayed; they should be studied thoroughly until they sound well. But simple music does not mean “trash.”

The band that devotes its entire energies to the performance of “ragtime” music does not deserve to exist. “Ragtime” is all right in its place, but only a little of it is justifiable. Surely such bands do not achieve the beautiful in music, nor do they educate themselves or their audiences.

It should be constantly kept in mind that the object of each band should be to improve musical taste, and just

as bad music is always bad, so good music will always be good, be it old or new. Any standard piece of music can be played over and over again, while the life of most of the so-called "popular" songs is very brief. In fact after a very short while they become offensive; therefore Standard Music is always a good investment.

A Musical Dictionary should be in the hands of every individual member of the band. Many performers try simply to play the notes of the music, but never inquire as to what the various words and signs mean. However, unless the meaning of these is known, the player cannot possibly do justice to the music. A good Musical Dictionary gives a mass of varied information, and for a musician or a student it is practically indispensable.

Paraphernalia. — It is highly important that each member take good care of his instrument, books, music stand and other property belonging to the organization. This is true economy, and unless the individual is careful, much unnecessary expense will be incurred. An instrument kept in good condition will last a lifetime, but handle it carelessly or allow it to rust, and it will never be in fit condition to play upon, and, further, the cost for wear will be much greater. Music should be handled with the utmost care so that it does not become torn and ragged. It should also be kept clean, and should not be marked unnecessarily. Whatever marks are added to the music should be made by the Conductor. If the music becomes torn, the Librarian must see that it is

promptly mended or replaced. The Librarian should have a catalogue of all the music owned by the band, and should list all pieces under their proper headings, etc. Each piece should have a catalogue number. In order to preserve the music and keep it clean, each selection should have a suitable cover, with its title and the name of the composer written clearly on it. The Librarian must see that missing parts are replaced at once. Books that are used for marching are often very roughly handled. Members should be impressed with the importance of taking care of these books, and each member should be held responsible for his own. Instruct each member that he must not draw sheets or books from the music holder without first releasing the spring.

Uniforms. — When the band is ready to appear in public, it is time to think of getting uniforms. While the players should be clothed alike, the leader should have some extra adornment which will make him easily recognizable. The uniform should not be too gaudy, but rather plain and dignified. Each man should take care of his own uniform, and when he plays with the band, should appear looking spick and span.

Care and Preservation of Instruments (Brass). — The valves of a brass instrument should be kept in perfect order at all times. If an instrument has been laid aside for a time without cleaning and the valves have become corroded, the rust should be removed and a few drops of

oil applied to them. They should then be put back and worked up and down for a short time, and again removed; they will then be covered with a dark slime; this should be wiped off carefully, as also the casings in which the valves work, the valves moistened with clean water and replaced in the instrument; they will be found to work as freely as when new. If they are bent or strained, amateur repairs should not be attempted, but the instrument should be sent to a factory at once. Never cut or otherwise attempt to regulate the corks, as these are properly fitted before the instrument leaves the factory.

All brass instruments require occasional internal cleansing, and blow much more freely if rinsed out with pure water before using. If, however, this has been neglected, and the instrument has become clogged with dirt, it should be filled with lukewarm water into which a little borax or washing soda has been dissolved, and allowed to remain for a short while. It is really surprising how much filth can collect in an instrument, and one cleansing is usually accompanied by the resolution never to allow it to get in such a condition again. It is certainly a satisfaction to know that for once all internal obstructions have been removed. It is urged that players shun the more or less common practice of cleansing an instrument with shot or other hard substances, which are always apt to do more harm than good, and which in any event remove not only those substances which it is necessary to remove, but also a coating which

should remain. This coating causes the instrument to blow more freely and evenly.

The slides are too often neglected, and allowed to become fast. When this occurs, they should be given a twist with the thumb and forefinger, — not too forcibly, of course, but sufficient to loosen it. If, by reason of the corrosion this fails, a few drops of oil should be applied to the ends of the tubing nearest the bow or curved end, and the slide heated a little, care being taken not to melt the solder, however. The oil will gradually work down the tubing, and will soon loosen it so that the slide may be drawn. Occasionally this treatment does not prove effective; in that case, take a narrow strip of strong cloth, perhaps two feet long, put one end through the bow of the slide, take both ends of the strip in your hand, hold the instrument firmly in your lap, and give the strip of cloth a few sharp jerks in the direction in which the slide points. A little perseverance will generally suffice to loosen the slide; and an occasional application of vaseline will prevent future troubles of the same sort.

Cleaning and polishing an instrument is a very simple matter indeed, if not too long delayed. The great majority of instruments are silver plated, to clean which a piece of cheesecloth, a bottle of wood alcohol, a little whiting to remove obstinate spots and a piece of chamois leather for the final polish are the total requirements.

Instruments of plain brass require somewhat more attention than plated ones; but even they, if not too long neglected, may be kept clean by the use of the same

materials as above mentioned, though the substitution of powdered rotten-stone for whiting will prove more effective.*

The instrument should be kept clean inside and out. In case of an accidental injury to the instrument, however trivial, it should be entrusted to no one but a competent repairer, for many an excellent instrument has been completely ruined by falling into incompetent hands when in need of slight repairs.

Wood-Wind. — Before playing on a new Wood-wind instrument, or on one that has not been used for some time, it should first be oiled.† New instruments need particular attention. Oil thoroughly with a fine quality of oil, being careful not to allow any to soak into the pads. The instrument being wiped, oil may be applied weekly. After using the instrument, all moisture should be wiped from the interior, likewise any accumulation around the cork joints. Always keep the instrument in as even a temperature as possible. Try to avoid exposing it to sudden changes from warm to cold temperature, or vice versa. Do not lay an instrument on a marble slab or the like. It must be remembered that heat expands and cold contracts. If the wood of your instrument should swell to such an extent that you find difficulty in taking it apart, do not use unnecessary force, as you are

* If these materials prove inefficient Carl Fischer's Metal Polish will be found highly satisfactory; a box costs but 50 cents and will last a long time.

† Carl Fischer's Wizard Oil can be highly recommended.

apt to split the wood. The joints should be adjusted so accurately that they fit into one another easily. Corks alone should hold the joints together. The bearings and delicate parts of the instrument cannot be expected to work well indefinitely without attention now and then. A little (Wizard) Oil should be used frequently. Not only will this act as a lubricant and as a preventative against the wood cracking, but at the same time as a preserver of the mechanism.

IX

DESCRIPTIONS OF THE VARIOUS BAND INSTRUMENTS

THE PICCOLO

The Piccolo is the smallest instrument in the band. Those that are used almost exclusively nowadays are pitched in $D\flat$ (often wrongly called $E\flat$) and in C (often wrongly called D). Piccolos have always been the



subject of much confusion and misunderstanding and it is therefore highly important that the instrument should be properly understood and correctly named.

The $D\flat$ Piccolo is used by nearly all amateurs and a very large percentage of professionals, because most of the band music is written for the $D\flat$ instrument, and therefore the player is spared the necessity of transposing.

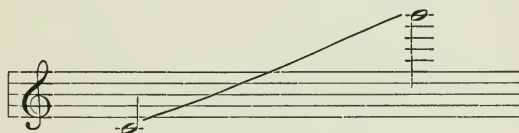
The C or Orchestral Piccolo is a non-transposing instrument, and produces the actual sounds of the notes written.

Many professional band players who are able to transpose readily, use the C piccolo, — especially those who

play a great deal in orchestras. A good deal of practice and experience is required for this.

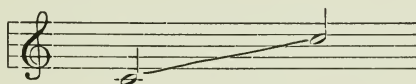
As a rule, one Piccolo is enough in a band, as with more such instruments playing the same part, the result would not be as satisfactory. Two Piccolos are sometimes used, but only to create a special effect desired.

The compass of the D \flat Piccolo extends from



and includes all the intervening chromatic notes, the actual sounds of which are a minor ninth higher. ✓

The lower notes, on the instrument, particularly those from



are not often used because they are lacking in tonal quality and sound weak, due to the smallness of the instrument. These notes can be played, however, and are sometimes written in cadenzas or soft passages.

The best register of the Piccolo is from

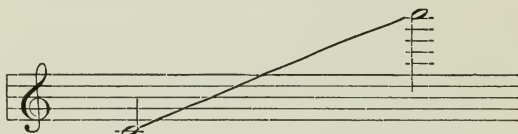


Notes above this sound too piercing and are hard to obtain, except by players of great ability. As a solo

instrument, the Piccolo is effective, and great agility is possible in the simpler keys.

Triple tonguing is not difficult on this instrument.

The compass of the C Piccolo extends from



The Piccolo is often used to produce comic effects, to imitate the fife, etc. It plays the highest part in the band, written one tone higher than the E \flat Clarinet, but in reality sounds a seventh higher than that instrument.

As most band music is written in the flat keys, the D \flat Piccolo is more suitable than the C Piccolo for the average performer.

The Piccolo has the same register as the Flute, but sounds an octave higher than written. It is a melody instrument. Runs and arpeggios are not difficult to play on it, and are highly effective.

THE FLUTE

Flutes as well as Piccolos are known under various names that are misleading and confusing. As an ex-



ample, the E \flat and F Flutes are in effect really D \flat and E \flat instruments.

The relative compass of both these Flutes is the same

as that of the Piccolo, and whatever has been said of trills, etc., upon that instrument refers to them, the fingering of all being practically the same.

The E♭ Flute (commonly and wrongly called the F Flute) has a considerably lighter tone than the D♭ one, and is useful in assisting the E♭ Clarinets, particularly in solo passages, and has the effect of softening some of the harsher tones. The D♭ Flute (commonly and wrongly called the E♭ Flute) is more satisfying as a solo instrument, as the tonal quality is more round and full.

The D♭ Flute when used, generally plays with the Piccolo, unless a special part is written for each instrument. If the Piccolo part lies rather low, it would be well to play it on the Flute an octave higher, thus giving strength to the part that would otherwise not sound as well as it should.

The actual sounds of the D♭ Flute are a half-tone above the note written. The E♭ Flute sounds one tone and a half above the note written.

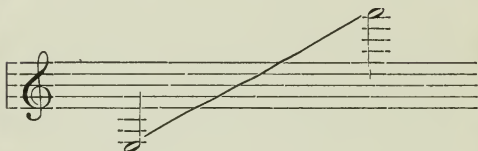
The Flute as a solo instrument in the band is not very effective unless the arrangement has been carefully made, so that the accompaniment is not too heavy.

The modern flute with all its numerous improvements is indeed a remarkable instrument, and one that possesses almost unlimited possibilities.

Of the various Flutes, the *C Flute is the most universally adopted* at the present time. For orchestra playing, it is used almost exclusively, and nearly all professional musicians use it for band playing also.

THE E \flat CLARINETE \flat

The E \flat Clarinet plays an important part in the band. It is in the same key, and has the same pitch as the so-called F flute. It has a great compass, extending from



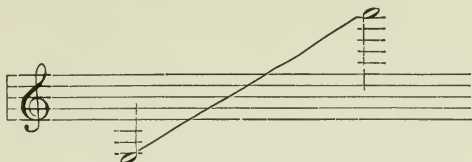
The actual sounds are a minor third higher. In larger bands, two E \flat Clarinets are used playing 1st and 2nd parts. As with Piccolos, it is not advisable to have them both play the same part, as when they are written for in the higher register it is hard to play in tune. The tone is brilliant, and the instrument is invaluable for band work.

THE B \flat CLARINET

The B \flat Clarinet can be called the leading instrument of the military band, and takes the same part in the band as the violin in the orchestra.

B \flat

It has about the same compass as the E \flat Clarinet and the same difficulties.



It is a larger instrument, however, and the high notes are not as piercing, and the tonal quality throughout the entire register is softer and smoother.

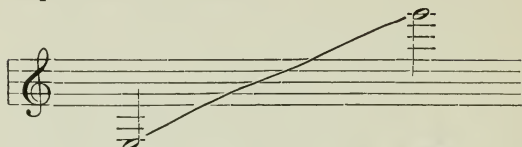
In bands, it is advisable to have as many B \flat Clarinets as possible. The Clarinet parts are divided into solo, first, second and third, and sometimes fourth. The principal is called "Solo," and it is his duty to play all solo and obligato parts.

Fine effects are sometimes obtained by all Clarinets playing in unison.

The actual sounds of the B \flat Clarinet are a tone below those written. It has a beautiful quality of tone, and affords remarkable facilities to the performer on account of its suppleness and great compass which extends over three and a half octaves. It is particularly well adapted to the legato style, and not so effective in music that requires a staccato style. The lower notes of the Clarinet form a really good imitation of the Cello. The medium register is the clearest and most satisfying part of the instrument, and the high register is brilliant. ✓

THE ALTO CLARINET

Alto Clarinets are pitched in $E\flat$ and the compass extends from



ALTO

The actual sound produced, however, is a sixth below the actual notes written, and an octave below that of the $E\flat$ Clarinet. The Alto Clarinet is not used as a solo instrument; its real mission is to form a sort of connecting link between

the $B\flat$ Clarinets and Bassoons.

Music that is too low for the $B\flat$ Clarinets and too high for the Bassoon can be well rendered on the Alto Clarinet.

The music for this instrument is written in the treble clef.



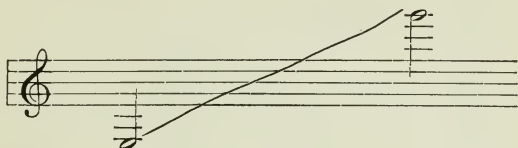
BASS

THE BASS CLARINET

The Bass Clarinet is a large Clarinet, pitched an octave lower than the $B\flat$, and is played with a single reed. It has a turned-up metal bell, and looks somewhat like a Saxophone. It is not an instrument for solo playing, although it plays an important part in band and

orchestra music, and solo passages are often assigned to it.

The compass of the instrument extends from



Bass Clarinet players should be able to read music in the Bass and Treble clefs. The performer who can do this will prove a valuable member of a band, and will save himself the inconvenience of having to transpose. When played in the Bass Clef the B \flat Bass Clarinet becomes a C instrument (non-transposing). In the Treble Clef it is a B \flat instrument the same as a B \flat Clarinet. ✓

Bassoon parts can be played with very good effect on the Bass Clarinet.

THE SAXOPHONE

The Saxophone is an instrument of comparative modern invention. It is made of brass and has conical tubing. It is played with a single reed and has a mouth-piece similar to that of the clarinet.

A full band should contain four Saxophones, B \flat Soprano, E \flat Alto, B \flat Tenor (or Baritone) and E \flat Baritone (or Bass), which in quality creates a tonal combination that is odd and beautiful. The compass of each

instrument is two and a fifth octaves, the combined compasses being about four and a quarter octaves. The



SOPRANO



ALTO

Soprano is the least important, and can, if necessary, be omitted.

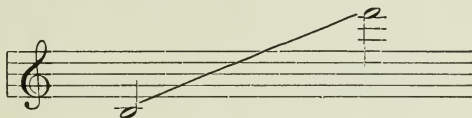
If two are used they should be Alto and Tenor, then adding Baritone. Saxophones are used to strengthen the weakest part of the band, the middle register.

In appearance the Alto, Tenor, Baritone and Bass Saxophones resemble the Bass Clarinet, and have a turned-up bell.

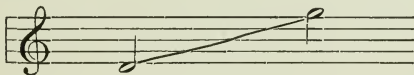
The Saxophone is a beautiful instrument, and although its compass is limited it is still of great usefulness to the band in numerous ways. It can be used for solo, melodic or accompanying purposes.

THE OBOE

The Oboe is the most delicate and sensitive of all wind instruments, due to the fact that it is played with a double reed, with but a very small opening. This makes it difficult to master, and particularly hard to play in tune. The compass of the instrument is from



The highest notes (particularly the E and F) are not easy for the average player. The best register is from



Very rapid passages are seldom written for the Oboe, and arpeggios should never be used. In very large bands two Oboes should be employed, the second changing to "English Horn" (Cor Anglais) when necessary. The



English Horn is an Oboe pitched in a lower key. The Oboe has many solo passages in band and orchestra music, most of which are of a pastoral character, slow melodies and sustained notes, to which the instrument is best adapted. When there is an Oboe in a band or orchestra, all other instruments should tune according to its pitch.

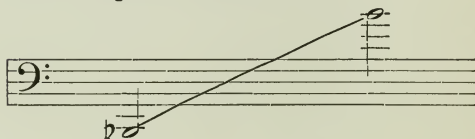
The Oboes are not "transposing" instruments and the notes sound exactly as they are written.



THE BASSOON

The Bassoon, like the Oboe, is played with a double reed, but being a larger instrument is not as difficult to blow. It is, in fact, a bass oboe.

The compass extends from



embracing all the chromatic tones that come between. Some performers can play a few notes higher, but these notes are only rarely used. Band music is written in the Bass Clef, but in orchestral music the Tenor Clef is sometimes used too. A full-sized band should have two Bassoons, a first and second. Sometimes these instruments assist the Basses, but more

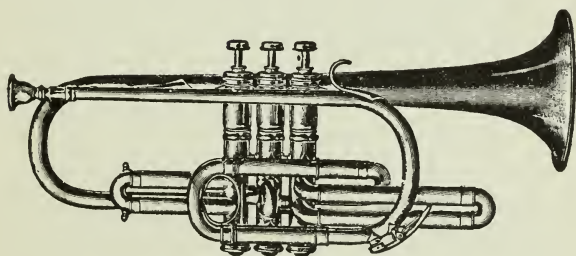
often play parts of the harmony. The Bassoon blends beautifully with the Baritone and Euphonium, and is particularly effective in broad melodies.

Rapid passages and arpeggios are not difficult for the Bassoon. Bassoons and Bass Clarinets may play the same parts, and in many bands this is done with good effect. The instrument is often used for passages that should sound comic and grotesque.

The tone of the Oboe and Bassoon is not adapted to outdoor performance, and to be heard, the other instruments must be subdued in volume.

THE CORNET

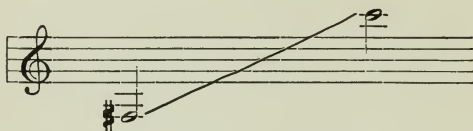
The B \flat Cornet is the leading brass instrument of the band, and owing to its great popularity is used for solo purposes to a larger extent than all other wind instru-



ments. There was a time when the E \flat Cornet was also an important factor, but it is rarely used nowadays, except in purely brass bands, in which instance it is very useful.

The tubing of the Cornet is conical and of narrow diameter.

The legitimate compass is from



✓ with all chromatic notes between. Higher and lower notes can be played by performers having strong embouchures. The actual sounds are a full tone lower than those written.

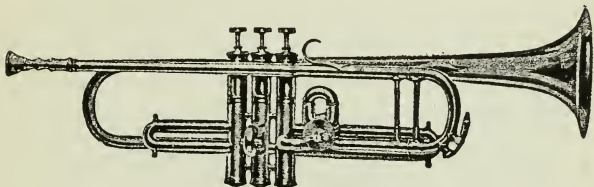
The Cornet has been perfected to such a degree, that passages of great difficulty, including runs, arpeggio chords, trills, etc., can be played, even though the instrument has but three valves. The first valve changes the pitch a tone lower, the second valve a half tone, and the third a tone and a half lower.

In a band of moderate size four cornets are plenty.

THE TRUMPET

The Trumpet was until very recently a very much neglected and abused instrument, particularly in our American bands, but bandmasters are now awakening to the fact that the magnificent tone of this instrument entitles it to a place in every organization. There are in fact those who believe that Trumpets should be used to the utter exclusion of Cornets.

The Trumpet has long narrow tubing, cylindrical in two-thirds and conical in one-third of its length. It is played with a shallow mouthpiece which helps to give it a brilliant quality of tone.



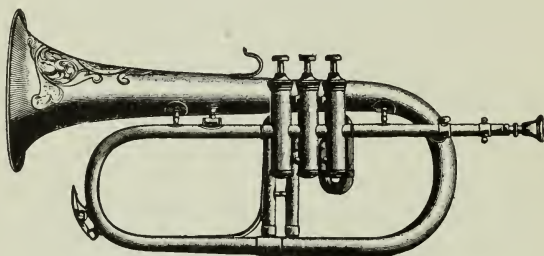
Most of the foreign editions of music contain parts for E \flat or F Trumpets, — instruments that are practically unknown in America. These instruments are very useful and remarkably effective, however, especially for playing the low notes of the third and fourth cornet parts.

The B \flat Trumpet is being used almost to the exclusion of Cornets in our orchestras of to-day, particularly the larger ones, and should also be used in our bands, as it can render any of the cornet parts satisfactorily, whether it be the solo or fourth part. In fact, a band with Trumpets instead of Cornets would be very good to hear.

The B \flat Trumpet is pitched the same as the B \flat Cornet, and has the same compass and fingering, the only difference being in the tonal quality. The Trumpet has a thinner and brighter tone and carries further. It blends well with all other instruments.

THE FLUEGELHORN

The Fluegelhorn (B \flat) is an instrument not often used in American bands, but one that deserves far more consideration. In tonal quality it is broader than the Cornet, due to the wider diameter of its tubes. It is



very useful and appropriate for playing melody parts. In all European countries Fluegelhorns take the solo and first parts, and the rest of the parts are played on Trumpets. This is very effective. The Fluegelhorn can be used to fine advantage for solo playing. Its register and fingering are identical to that of the B \flat Cornet. ✓

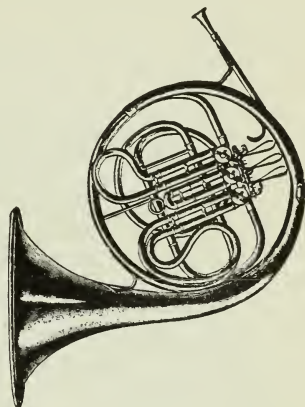
It is the soprano of the conical bore brass instrument family — Fluegelhorn, Alto, Tenor, Baritone, Euphonium and the different Bases.

FRENCH HORN

The French Horn is the most delicate, and probably the most difficult to master of all brass instruments. It is particularly noted for its richness of tonal color, and for the variety of effects that can be obtained from it.

The tubing is radically different from that of other brass instruments, and a different shaped mouthpiece with a very narrow rim is used.

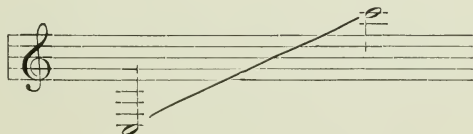
The F horn is the one more frequently used in orchestra, although many of the prominent players now use what is known as the "Double Horn" which can be used in B \flat or F, and changed instantaneously to A or E.



In amateur bands the Horn section is generally the weakest. Amateurs should be encouraged to study the French Horn, for it is a superior instrument in concert playing to the Alto, Mellophone, Concert Horn, etc., which are often used as substitutes for it.

A full-sized band should have a quartet of Horns. The first and third parts in band or orchestra music are as a rule the most important.

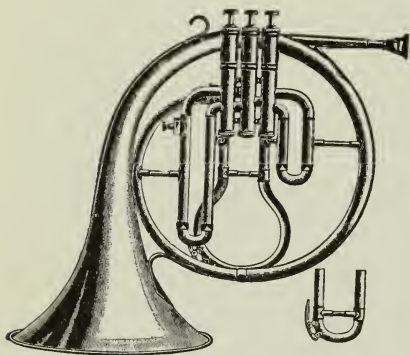
The register of the F Horn extends from



including all chromatic intervals. Horn parts sound an octave lower than they are written.

THE CONCERT HORN (OR MELLOHORN)

The Concert Horn (or Mellohorn) is a good substitute for the French Horn. In appearance it is very similar to the latter. It is often difficult and sometimes impos-



sible to secure competent French Horn players, and Altos are not always considered desirable. In such instances, the Concert Horn will prove a suitable substitute, since it possesses to a large extent the beautiful, mellow and

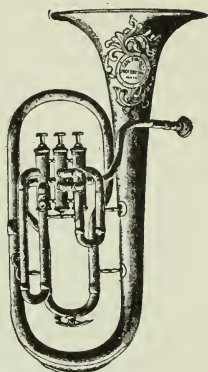
penetrating tone of the French Horn, with the freedom of manipulation, and easy blowing qualities of the Alto. The mouthpiece is about the same as that used for the Alto, and comparatively little practice is required to keep up the embouchure. The fingering is precisely the same as for the Alto. The instrument is pitched in F, and can be changed to E \flat by changing the tuning slides, and drawing valve slides to the proper marks. This enables the performer to play Horn or Alto parts without transposing.

THE E \flat ALTO

The E \flat Alto is an important instrument of the band, substituting the French Horn. It has the same fingering,

etc., as the Cornet, but is keyed in $E\flat$, the sounds being a fifth lower than the $B\flat$ Cornet, or an octave below the $E\flat$ Cornet.

The Alto is probably the easiest band instrument to learn, and it is for this reason that persons who have the least time for practice are assigned to it. In most Amateur Bands, the Alto (or Horn) section is the weakest. The Alto parts are very important as they contain most of the after-beats and harmony.

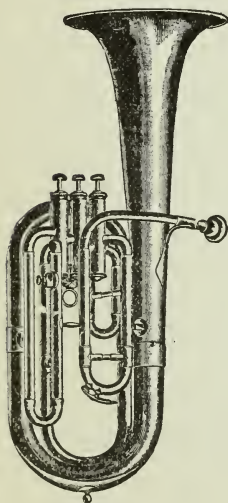


$E\flat$ ALTO

Great attention should be paid to these parts.

The Alto is more satisfactory in the purely Brass Band, but in the Reed Band, French Horns should be used if players can be secured.

Altos are also in place in mounted or marching bands.



TENOR-HORN

TENOR-HORNS

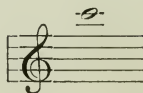
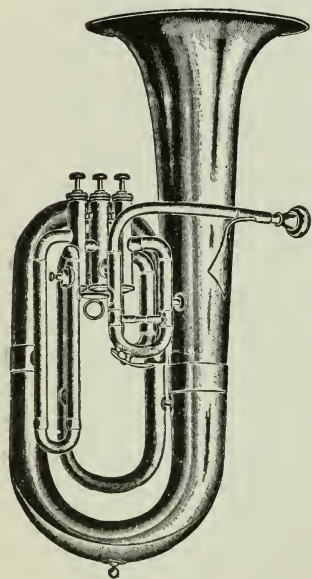
Tenor-Horns are shaped like Baritone, but are smaller in tubing, though similar in tone. They are pitched in $B\flat$ and have the same compass as the $B\flat$

cornet, sounding an octave lower. As special parts are not written for these instruments in this country, they usually augment the trombone parts. The first and second Trombone parts, or the Baritone part, can be played on the Tenor-Horn.

THE BARITONE

The Baritone has three valves, and the same compass, trills, fingering, etc., as the B \flat Cornet, although it is pitched an octave lower. Like the Bass Clarinet in treble clef its actual sound is that of a major ninth below the written notes. Most editions contain two parts for the Baritone, one being in Treble and the other in Bass Clef. The notes, however, sound the same.

The average performer should have no difficulty in reaching the high C,



and the higher trills can therefore be more easily produced than on the Cornet. The Baritone is essentially

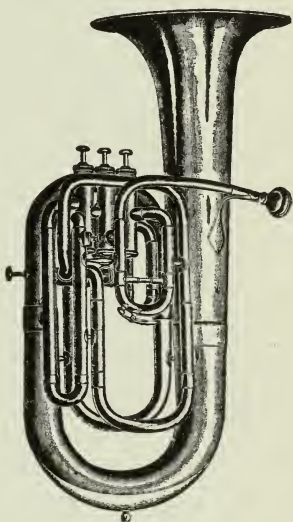
the melody instrument of the bass section, although sometimes it aids the Trombone or Horns in the harmony, and blends well with any instrument in the band.

In the playing of operatic music, selections, medleys, etc., the Baritone is assigned many of the airs that are sung by the Tenor, Alto or Baritone (vocal), and which are particularly adapted to this instrument. For playing counter-melodies it is also very effective.

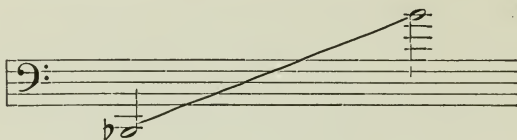
Passages of extreme rapidity can be played upon it, if not too low.

THE EUPHONIUM

The Euphonium is the Cello of the Military Band. It is pitched in B \flat the same as the Baritone, but is built with a larger bore. It has an additional valve at the side, played by a finger of the left hand. Some Euphoniums have two extra valves, which are used to produce the lower tones with better quality, and to give the instrument an extended compass. These additional valves are also useful in simplifying the fingering of passages that would otherwise be extremely difficult.



Euphonium parts are generally written in the Bass Clef, which makes it a “non-transposing” instrument. The compass of the Euphonium is from



with all chromatic intervals.

As a rule, the Euphonium is a melody instrument or rather a second baritone, though it sometimes strengthens the bass part. It is an excellent instrument for solo playing, and possesses a tone that is large and pleasing. It blends particularly well with the Horns, and could play Bassoon parts if necessary.

THE TROMBONE

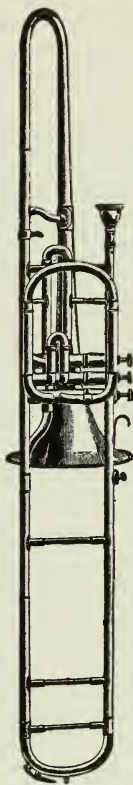
There are two kinds of Trombones, — Slide and Valve. The Slide Trombone is superior and more satisfying, particularly in regard to tonal quality. In the hands of a capable performer it is considered the most perfect of wind instruments in regard to intonation. It is a more difficult instrument to master than the one with valves, and it is for this reason that many amateur players adopt the latter. It is surely better, however, to hear a good valve trombone player than one who plays the slide instrument badly. The Valve Trombone is in reality a sort of Baritone with smaller bore. It would be advisable

for all players who achieve a degree of proficiency on the valve, to at least make an effort to master the slide.

Band parts are generally written for three trombones,



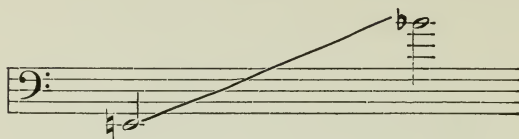
SLIDE



VALVE

—first, second, and third (or Bass). The first and second parts are played by B \flat Tenor Trombones, and the third part by a Bass Trombone. Very often those who play the Bass part use a G Trombone.

The compass of the B \flat Trombone extends from



with all chromatic intervals.

Trombone players should be able to read in the Bass and Treble Clefs, and, in fact, Trombone music is often written in the Tenor Clef.

The Slide has seven positions, and therefore six shifts. The first position with the slide entirely closed, produces the same intervals as are obtained with the open tones of the Baritone. The second position (first shift) corresponds to the second valve. The third position corresponds to the first valve. Fourth position corresponds to the first and second valves. Fifth position corresponds to the second and third valves. Sixth position corresponds to the first and third valves, and seventh position corresponds to all three valves down.

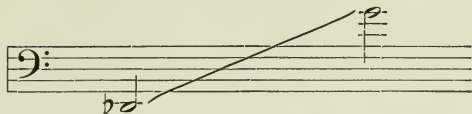
The Slide Trombone is one of the noblest of instruments, and is extremely popular for solo work.

The music is generally written in Bass Clef, but for the convenience of amateurs, Treble Clef parts are often provided also.

Trombone parts are generally harmony parts, but many solos and counter-melodies are assigned to this section of the band.

THE G OR BASS TROMBONE

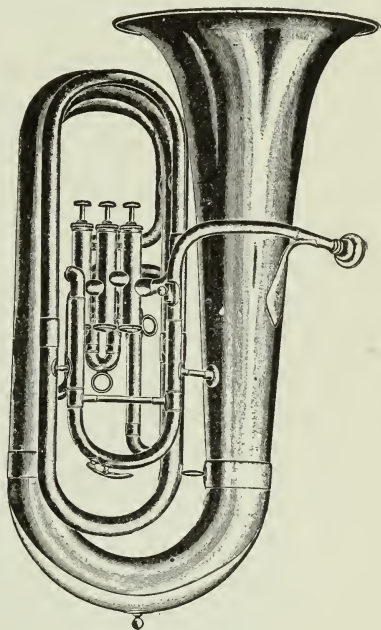
The G or Bass Trombone has a compass which extends from



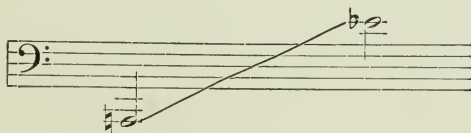
The music is written in the Bass Clef almost exclusively, and the parts are, as a rule, similar to what the Bases play.

THE BASS

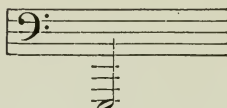
The Bass is the foundation of the entire band. It is built in different pitches, but those most frequently used in bands are the E \flat and BB \flat Bases. They are "non-transposed" so one part is sufficient for all.



The compass of the E \flat Bass (three valves) is written from



With a fourth valve this compass can be extended down to

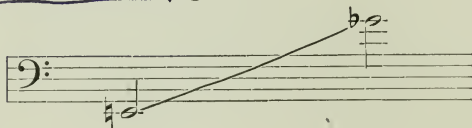


All chromatic tones can be played throughout this register.

The F Bass is scarcely used in this country. It is especially effective in the keys of F and C, and can be used to some advantage in playing string bass parts.

In Bands where two or more Basses are used it would be a good idea to have one in E \flat and one in B \flat . There are many bandmasters, however, who desire only B \flat basses. In these instances a great deal depends upon the capabilities of the players, as well as the special ideas of the leader.

The compass of the B \flat Bass covers the notes an octave below the following.

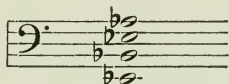


including all chromatic intervals.

It is customary to have one Bass to each ten instruments in the band, therefore a band of forty men should have four Basses.

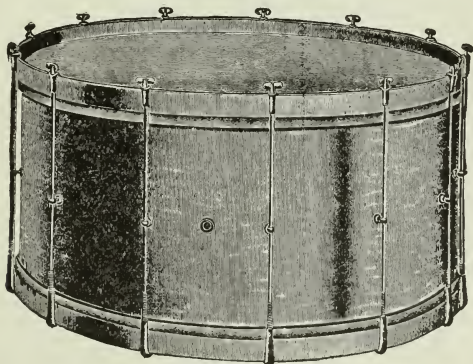
THE STRINGED BASS

One or two Stringed Basses are often used for Concert purposes in conjunction with the Tubas. When used in bands the Stringed Bass may be tuned a half note higher than for orchestra, as follows:



THE BASS DRUM

One Bass Drum is sufficient for any band. In drum and fife corps it is often played with two sticks, but in bands only one stick is used. The Bass Drum should

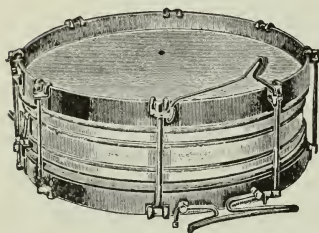


not be struck with a straight blow toward the center, but rather by an oblique blow, at a point about one third across the head. This will allow the Drum to vibrate

and give to it a better tone. The principal function of this instrument is to mark the time and to augment the volume of sound.

THE SMALL DRUM

The Small (Snare) Drum is beaten with two small wooden sticks, and since, like the Bass Drum, it produces no definite tone, its chief mission is to help mark the rhythm. The drums are very important in the band, especially for marching purposes, but can also help to make a concert performance very effective.

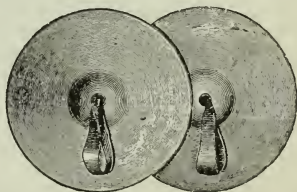


CYMBALS

The Cymbals generally play together with the Bass Drum, although frequently they are given a Solo "crash."

They help in a great measure to modify the sound of the Bass Drum. In order to secure the proper quality of tone from the Cymbals they must be struck with an up and down motion of the arms.

It spoils the tone of both instruments to connect the Cymbals with the Bass Drum, and have them played by one person.



THE TRIANGLE

The Triangle is often made use of, and can be very effective if not used too continuously.



THE TYMPANI

As a rule, Tympanies are only used in large concert bands. It requires a man with a very keen ear to play



this instrument, because so much tuning is required.* Most tympani players are men who have previously studied some other instrument.

DRUMMERS' TRAPS

Drummers are required to supply themselves with various sorts of Traps for making different effects. In characteristic music, the drummer is depended upon to

* Tympani with automatic device greatly simplify tuning.

create all the extra effects desired. New Traps are being continually manufactured, and the drummer must constantly keep his outfit up-to-date.

IMPORTANCE OF THE DRUM SECTION

As a rule, too little attention is paid to the Drum Section of bands, and particularly so in the amateur organizations. Persons with absolutely no idea of music are generally assigned to the drums, when as a matter of fact, this section is as important as any other part of the band. These instruments are not secondary, and if capable men and first-class instruments are not utilized, the performance will be very much marred. Whether for Concert or March purposes, this department is highly important. In many bands the cymbal player is dispensed with, and the cymbal is fixed upon the Bass Drum and beaten by the bass drummer. This is a detriment to both instruments, and spoils the effect of each. It deadens the vibration of the drum and destroys the ringing tones of the cymbals.

The system of patent drum and cymbal beater is all right in some places where economy of space is required, and where only a few men are employed, or, where it is not required to beat very loud. For band use, however, the Bass Drum and Cymbals should be played separately. It is advisable that the Bass Drum should stand upon a small rest rather than upon the floor. It would be a capital idea to utilize the services

of beginners who are studying some other instrument to beat the cymbals and triangle, as it will teach them to count time correctly, and give confidence in getting in at the right moment. It is not absolutely necessary for a bass drummer to have a complete knowledge of musical notation, but he must be well versed in the rudimentary principles of music, time and rhythm of drum beats. It is within his power to spoil the entire effect of a band's performance either in the March or Concert. People often think that the drummer is inferior to all other instrumentalists, and imagine that anyone can beat the Bass Drum, but when it is taken into consideration that he often has to count whole movements, or from twenty to fifty bars rest, and then perhaps come in with a crash note upon a certain count of a bar, it can be readily seen that he must have a knowledge of time, and must be constantly on the alert.

On the March, the bass drummer is really the "King of the Situation," and upon him depends mostly the steadiness of the rhythm, the band being almost compelled to follow his beats.

The Snare Drummer is also a person of great importance. Besides being able to play the drums well, he must be able to manipulate all the various "traps" that are required in the different compositions, to create novel effects. He must have a knowledge of musical notation and be able to read parts written for the Bell, Xylophones, etc. Leaders should be impressed with

the importance of securing good Drummers, or of training beginners so that they will become capable.

The Instruments of percussion should be of as fine a quality as those of the Reed or Brass section. If Drums, Cymbals, etc., do not possess the proper quality of tone, they are positively useless, and the money which has been spent on them is wasted.

X

HINTS FOR ALL WIND INSTRUMENT PLAYERS

Sight Reading. — Although no special rules can be made for the study and improvement of sight reading, a few suggestions which will prove of value are set forth below, for there are players (professional and amateur) who, though they play very well, yet read music with difficulty.

To become a proficient reader, it is necessary above everything else to know the instrument, and to be able to play at least with a fair degree of skill. For it is obvious that if one is not master of the technic of the exercise or piece, he surely cannot think of playing it at sight. Therefore, the student should not attempt to read at sight anything that is technically beyond his capabilities as a player. The only systematic way to improvement is to practice reading from the very beginning. A beginner, playing simple exercises, should try to read exercises of a similar nature, in some other book. He should endeavor to play the exercise without hesitation. Even though he make an occasional mistake, he should continue playing, attempting to keep the time and rhythm intact. A second reading may correct his mistakes.

But the student must have a fair idea of the rudiments of music, or he never can hope to become a good sight reader. He must know the various keys and signatures, the value of notes and rests, and above all, must play strictly in time. In sight reading, it is necessary to look ahead constantly. While one note is being played, the next must be comprehended, — the time and value of each note being never forgotten. This, it is true, requires a quick eye and some brain work, but with a general and positive knowledge of notes and their time values, together with a thorough familiarity with all fingerings, a player should have little or no difficulty in becoming a good sight reader. It is worth the effort for there is nothing of more value to a musician than the ability to read well. He can then familiarize himself with all kinds of music and derive unlimited pleasure from his accomplishment. He will be able to read new music as he would a book, and with as much enjoyment. After the ability to read well has been acquired, the player's trained eye can look at a piece of music and know just how it will sound, without playing a single note.

Benefits of Ensemble Playing. — Many who perform on musical instruments do not realize the importance of ensemble playing, and the benefits that may be derived therefrom. It makes little difference what instrument is played, the endeavor should be made to play with others who perform on the same or on different instru-

ments. One's musicianship cannot possibly be considered complete without having had the benefit of this necessary experience. Those who do not play with others are missing much that is instructive, interesting, satisfying and beautiful.

The only instruments that are complete in themselves are the piano and the organ, because they can produce both the melody and the necessary accompaniment. Other instruments are merely instruments of melody, and it is surely monotonous and uninteresting to hear one instrument alone, playing melody continually. The most beautiful melodies ever written would not be effective if they were not well harmonized. It is in this more than in anything else that the composer shows his skill. To compose a melody is comparatively simple; its harmonization proves the real musician.

Further, ensemble playing will broaden a player's musical knowledge and understanding in many ways. In the first place it cultivates the ear. It helps one to secure perfect control of his instrument, as, for example, in regard to moderation of tone. It gives a better and more complete idea of the importance of time and rhythm. It tends and in fact compels playing the music precisely as it is written, free from the exaggerations that so many soloists indulge in. It supplies a knowledge of the other instruments, and a better idea of combinations of sounds and effects.

In playing alone, it is possible for a performer to play wrong continually without ever suspecting it, but in

ensemble playing, on the contrary, even an unmusical person can readily detect the faults, for differences mean discord. Now the question naturally arises, "With what other instruments should one play?" This query is easily answered. First of all, songs and solos are written for every instrument imaginable, with piano accompaniment, and every instrumentalist should have a repertoire of music of this description. Playing with the piano is always satisfying because the harmony is complete and gives a good solid background to the solo instrument. Players of wind instruments in particular should play with the piano as often as possible.

But the performer should not make the error of playing only one kind of ensemble music: he should strive to play music of all kinds, — duets, trios, quartets, etc., and should make it a point to identify himself with some good orchestra or band. This applies particularly to players of brass instruments. They will be surprised and delighted to ascertain how much their playing is improved, and what a tremendous variety of beautiful effects may be obtained. There are congenial players in every community, and suitable music can be secured for almost any combination of instruments.*

* The Carl Fischer Catalog, for instance, is so complete that players can readily procure ensemble music in any form. The list of solos for individual wind instruments such as cornet, clarinet, trombone, etc., with piano, orchestra or band accompaniment, is the largest and most varied collection in the world. Players who desire to know what can be had in the way of ensemble music, will do well to have the new Carl Fischer catalog of music for wind instruments sent to them.

The Proper Mouthpiece. — The question of the proper mouthpiece is one of vast importance to all players, and particularly so to players of brass instruments. There are some performers who from the outset adopt a mouthpiece, and then use it ever after; and then there are others who change continually, never seeming able to get any kind of satisfaction. It is a fundamental necessity, that a suitable mouthpiece be chosen and adhered to permanently. Those who make continual changes never become good performers.

Naturally, if the mouthpiece is not the proper one, it must be changed until one is found that suits; but there are hundreds of players who, though they have good mouthpieces, imagine that every time they miss a note or break on a tone, particularly the high ones, it must be the fault of the mouthpiece. In some cases this undoubtedly is true, but in the majority of instances the fault will be found to lie entirely with the embouchure, which has not been properly developed.

And now, what is the proper mouthpiece for the player of a brass instrument? Surely, the one with which he can achieve the best results, the one which helps produce the best tone, the one which conforms to the instrument in regard to bore, etc., the one whose cup is neither too large nor too small, too deep nor too shallow, and whose rim suits the lips and feels comfortable. The mouthpiece should always be of medium calibre. It is a fact universally recognized that with a mouthpiece having a very shallow cup the higher notes can be pro-

duced with greater ease, making possible a smaller and thinner tone, and tending to make the medium and lower tones more difficult to emit. A mouthpiece with a large cup will facilitate the production of the lower tones, and make them sound quite large, but will spoil the tones of the medium and higher registers. A mouthpiece with a small hole is good only for high notes, while one with a large hole is good only for low ones. Therefore, the medium mouthpiece is always the best under all ordinary conditions and circumstances. With it, all tones respond with equal freedom throughout all the registers of the instrument, and the tonal quality is even. A good player never uses anything but a legitimate mouthpiece of the regulation style. Unless the teeth and jaws are badly deformed, a special and differently shaped mouthpiece is entirely unnecessary. But the mouthpiece must be suited to the instrument as well as to the player's lips, after remembering that he must have a good embouchure, otherwise, no mouthpiece in the world will help him. Once a good mouthpiece has been found, one to which the lips have become accustomed, it will never be found necessary to make a change. But above all, to play well and with surety, a good embouchure is a primary necessity.

Embouchure and its Meaning to Wind Instrument Players. — To become a good performer on any brass instrument, the first and foremost requisite is to build up a strong embouchure (lip), for without this, it is quite

impossible to do justice to any music. Teachers differ as to how the lips can best be strengthened, and many different courses are advised, but, as in most other things, there is only one correct way. We find players who have practiced for years, and who still have no real control of their instruments. This is due entirely to faulty practice. Again, there are many professionals who yet have absolutely no endurance, and who can play the G above the staff only with great difficulty. Numbers of players trust largely to luck, having no surety whatever. Others produce a tone that is positively offensive. Some find it difficult to modulate their tones and still have them sound clear, sweet and vibrant, whether in piano, crescendo or fortissimo passages; and still other performers have little or no control over their tones and cannot play except with great effort. These faults are due primarily if not wholly to the lack of a sufficiently strong embouchure; and conversely the performer, whose lips have been properly and systematically trained, can overcome all these difficulties, so that no music will be beyond his mastery.

The work of building up an embouchure is a serious task — in fact, the most important in the training of all brass instrument players. If all teachers and students would only realize this, we would have far better performers. The embouchure must be cultivated from the very start, and even after it has been acquired, special practice is necessary to maintain it. The term “embouchure,” an expression which has always been used

by players of wind instruments, is a French word and designates the disposition of the lips, tongue and the adjacent and connecting organs and muscles which operate together in the effort to produce a tone; but the word "Embouchure" according to the dictionary is also used to signify "the part of a wind instrument applied to the mouth" and more popularly to "the mouth itself." Thus it is quite common for one wind instrument player to ask another, "How is your embouchure?" In this sense, referring to the general condition of the mouth and lips, the word is customarily used among performers.

Without a reliable embouchure, it is not possible to maintain the pitch steadily, and all sustained tones will "wobble." The quality of tone likewise depends upon the embouchure, as do all the slight changes in pitch which help the player to preserve correct intonation. No wind instruments, whether reed or brass, are perfectly in tune, but they can be regulated and the bad places "humored" if the performer has a good ear and a fairly strong lip. By "humoring" is meant bringing to the proper pitch, by means of a greater or less lip pressure, notes that would otherwise not be quite in tune. For this, a good and steady embouchure is essential.

The subject is very interestingly described by Arthur A. Clappe in his excellent book entitled "The Wind Band and Its Instruments" (Henry Holt and Company, \$1.50 net), from which the following extract is taken:

“ When the mouthpiece of a brass instrument is applied to the mouth, the lips form a pair of elastic cushions between its face and the teeth. Technically the lips vibrate when playing with rapidity necessary to the pitch of any given note, but this change of rapidity is coincident with more or less alteration of the lips and readjustment of the facial muscles. Control of embouchure enables the player to (1) draw the lips tightly across the teeth, or to slacken them; (2) to compress or extend the orifice between the lips at will, and (3) to prevent escape of wind from the angles of the mouth. This unconscious process of stretching, slackening, compressing or extending goes on continually while the musician is playing, and no two sounds, be they only a semitone apart, can be produced without involving one or more of those movements. Position of embouchure varies from that of a firm normal condition for medium tones, to one considerably relaxed for low sounds, or of greatly compressed tension for high ones. For each sound there is only one position suitable to its accurate intonation. If the adjustment be not precise, pitch will be too flat, or too sharp, as the lips are too much relaxed or tightened for its expression. The embouchure should be at once firm, elastic and sensitive, care must be taken to guard against depreciation of pitch incident to ‘ attack ’ of any note, for the tendency of the wind, on its passage, is to force the embouchure out of position, and if the lips be not properly adjusted at the moment of attack and prepared for resistance, the wind force will

relax them and thus affect the intonation. From similar cause, there is always some difficulty in preserving accurate pitch during progress of the crescendo or diminuendo. It is necessary that intelligence shall cooperate with the embouchure in direction of each other mechanical operation involved in performance. Cultivation of the faculty for thinking sounds will be found valuable, for thereby form, substance, and position become as mental pictures to be transferred with accuracy and made manifest by the accomplishment of technique.

“The practice in general of leaving it all — or most of it — to the instrument is altogether wrong, for wind instruments — even the best — are inherently defective, and for that reason alone make great demand upon the aural capacity of and embouchure control by the player.”

It must be constantly kept in mind that practice is absolutely essential not only to develop a good technic, but also to improve the tone. A good tone is a performer's most valuable asset. Sustained tones, slurring exercises, scales and chord exercises must be practiced in due order, occasional rests being taken. Always stop playing when the lips begin to tire, for otherwise more harm will result than good.

• Playing without Exertion. — It has always been a mistaken idea that it requires a great deal of exertion to produce a tone on wind instruments. It is true that many players (professional and amateur) cannot play without using unnecessary physical exertion. There is

only one reason for this waste of energy, namely, poor and incorrect method. A person continually under a strain while playing surely can find little pleasure in his work. A player who finds it necessary to force his tones and who strains himself is deserving of sympathy, for he does not know the first and fundamental principles of correct playing.

Absolutely no effort is required in playing any wind instrument correctly. The player who puffs his cheeks, gets red in the face, or goes through other facial contortions has a poor method. To become fatigued from blowing is a sure sign that he has been badly taught, for it requires but the merest breath to produce and sustain a tone. Those who play with difficulty and with apparent effort owe it to a poor and weak foundation. Many beginners are instructed to use force to produce their tones. Started in this faulty manner, they will find it difficult to produce tones in any other way. Force should never be used. A tone that is forced is never beautiful and pleasing. From the very beginning, the student must learn to play with ease, and if he is able to learn his instrument at all, he can master it more readily in this manner.

The ease of playing depends for the most part upon the proper use of the tongue, and if the tones are attacked precisely and accurately, they will respond to the very slightest effort. His method of "striking" the sound shows clearly whether the performer possesses a good or a bad style. The clarity and beauty of the tones depend

upon the tonguing. The slightest movement of the tongue, and the smallest amount of wind will produce a perfectly clear note. The forced tone on the other hand is rough, and though it may be loud, it is devoid of all musical value. The clear tone carries much further. As has been said before, quality of tone counts for more than quantity. Only in a fortissimo is a little more exertion required, but even then the effort should not be great.

It should be the aim of every performer to play with the greatest possible ease, but this means patience and practice. Begin with sustained tones. Strike them clearly but as lightly as possible until they sound well. It will early be apparent that the less effort expended the better the results. To play softly indicates good control, good method and a good embouchure. Music is better than noise.

Even the very highest tones should be taken with ease. Of course, the ability to play high notes is not acquired at once, but they should be essayed with no more effort than the notes of the middle register. If a tone does not respond at once, do not try to force it, but resort to systematic and gradual practice, and then having gotten the lips into good condition, the high tones will be found to respond as readily as the others. The proper method of producing the notes having been learned, speed can be acquired later. This is only a matter of practice, and applies as well to a good and light staccato, a rare quality, and one that is extremely valuable.

Another item of prime importance is the correct manner of taking breath. It is necessary to know when and where to breathe. Always take in sufficient air to carry you through the phrase. Do not postpone taking breath until the lungs are entirely exhausted. Consider the length of the phrase to be played and take breath accordingly. It is also well to stand before a mirror while practicing so as to be able to recognize not only any incorrect position, but also any contortions of the face. A normal condition is desirable.

To play with ease and tone, one should have a first-class instrument. Many instruments that are advertised as “easy blowing,” prove on trial to be quite the contrary. Others, lightly made, blow with little effort, but their tone is unsatisfactory, and in playing forte or fortissimo passages become extremely “hard blowing.” In most instances the tones are devoid of carrying power, and split if forced to a slight degree.

In conclusion, it will suffice to say that any one can learn to play with ease, if he practices consistently, giving proper attention to the matters referred to above.

GENERAL SUGGESTIONS

FOR PLAYERS OF THE CORNET AND OTHER BRASS INSTRUMENTS

When practicing always stand if possible. ✓

Stand erect and expand the chest.

Hold the instrument firmly in the left hand, and in a horizontal position.

Place the mouthpiece one third on the upper lip, and two thirds on the lower, provided the formation of the mouth and teeth is normal. (This rule cannot always be observed to the letter, but come as near to it as possible.)

Press the valve buttons with the tips of the fingers, not with the second joint.

Be sure that the instrument is free from water before commencing to play.

If for any reason it is not in use, at least keep it in order, and do not let it dry up inside.

The instrument should always be a trifle moist inside, as in this condition it requires less exertion to produce a tone. You will notice that any brass instrument blows more freely when the atmosphere is moist than when it is dry.

New cornets or other brass instruments are not as easy-blowing as those that have been in use for a time. Besides, it takes a few weeks for a person to become accustomed to a new instrument.

When drawing valve-slides for the purpose of removing water, always press down the corresponding valve at the same time, thus avoiding any possible danger of springing the slide or causing the valve to leak. (The same when returning the slide to its place.)

Keep your valves clean and the action of your instrument will always be perfect.

See that all slides are in working order. A very slight occasional application of Carl Fischer's Monarch Slide Grease will prevent them from sticking.

If possible, have your instrument silver plated. It is not expensive, is kept in order very easily, and adds much to its appearance. Besides, brass is very apt to poison a scratch or an open wound.

Before commencing to play, always see that the instrument is properly tuned to the pitch of the piano, violin or other instrument which is to be used at the same time.

If certain tones do not respond properly by reason of being incorrect in pitch, they must be regulated by drawing the valve-slides as far as may be necessary.

Train your ear and you will have little difficulty in playing well in tune.

Practice sustained tones for ten or fifteen minutes each day. This strengthens the lips, and greatly improves the quality of tone. Nothing in the way of practice is more important.

Do not fail to practice all sorts of exercises and scales, and do not give up until they are completely mastered.

Do not over-exert yourself when playing.

Practice in such a manner that you can play without apparent effort, and can derive pleasure from it.

The cheeks should not be puffed out; this is a very common fault, and one which adds nothing to the ease of playing.

Endeavor to secure a condition of perfect repose when playing.

Secure a good teacher at the start if possible.

A good beginning makes a strong foundation, which is very important.

Too much or too strenuous practice is as harmful as too little. Use discretion.

Practice whatever may be necessary and what you are not familiar with. Do not neglect the remote keys.

Always cease practicing when the lips begin to grow tired.

When the lips are in good condition, do not tire or strain them. Rest frequently.

Playing when the lips are tired weakens them, and is to be avoided whenever possible.

Fifteen minutes of correct practice is more beneficial than four hours of careless playing.

Give particular attention to quality of tone, also to style of performance and to phrasing.

Avoid the "tremolo" or "vibrato" style of playing. See that your tone is absolutely clear and pure.

In striking tones, especially in rapid execution, the valves and the tongue must work simultaneously.

Do not spend much time on high tones; too much of this sort of practice weakens the lips materially.

Let your practice be mostly in the medium and lower registers of the instrument; the high register will take care of itself.

Orchestra playing is generally better for the student than band, as the latter is apt to be too strenuous, and tone quality is sacrificed to power.

It is essential to give all notes their proper time-value.

to play in correct tune and strict time, with perfect rhythm.

Always be sure of the key in which you are playing. Remember that there is a vast difference between F and G, for example, especially in the fingering.

Do not attempt too much at first, and do not get discouraged if the first studies prove tiresome and monotonous.

Play all music exactly as written; if the composer had intended it to be performed in any other manner he would have indicated it.

Do not place much stress upon triple tonguing, and only attempt it when necessary. It is seldom called for except in solos.

The best and most popular methods for the Cornet are Arban's — complete or abridged — Gatti's, St. Jacome's, World's, Carl Fischer edition of the Langey Tutor, and the Eclipse Self-instructor. The Foundation to Cornet Playing by Edwin Franko Goldman is a fine method for beginners. The Daily Studies for Strengthening the Lips will prove of value to all brass players. The above-mentioned works contain everything that is necessary or even desirable for the student to know.

Learn to transpose. This is a positive necessity for professionals, and is very convenient and desirable for amateurs. Kling's Method of Transposition, revised by Gustav Saenger, is the best book published on this interesting subject.

Hear good music, especially when rendered by eminent

performers on different instruments. Above all, embrace every opportunity of hearing great singers, and imitate their style of performance as much as possible.

Aim for the highest in music — do not be satisfied with anything mediocre.

Above all, secure a good instrument and a competent instructor. Although perhaps a trifle more expensive at the outset, it will prove much more economical in the end.

XI

CONSTITUTION AND BY-LAWS

It is highly important that all bands, whether large or small, should be conducted on a strictly business basis, and that after a sufficient number of men have been enrolled as members, a Constitution and By-Laws should be adopted so that all business meetings and rehearsals can be conducted in an orderly manner, and according to parliamentary proceedings. Otherwise progress is impossible.

The Constitution and By-Laws should be printed, and copies distributed among the members, so that there can be no possible excuse for infringing the rules.

The following Constitution and By-Laws will prove satisfactory for most amateur bands. These, of course, can be varied to suit any special purposes or objects.

Constitution

ARTICLE I. — NAME

This organization shall be known as the.....
.....
....of.....

ARTICLE 2. — OBJECTS

The objects of this organization shall be three-fold; First, to encourage the study of music among its members; Second, to give public and private performances for mutual gain and profit as well as for charitable purposes, and affairs of a public nature; Third, to promote good fellowship among its members, and in the community.

ARTICLE 3. — OFFICERS

The officers of this organization shall consist of a Musical Director, a President, a Vice President, a Secretary, a Treasurer, Three Trustees and a Business Manager.

ARTICLE 4. — DUTIES OF OFFICERS

The Musical Director

It shall be the duty of the Musical Director to conduct all rehearsals and performances of the organization. He shall have full authority in all matters pertaining to the musical part of the enterprise. His word shall be final in regard to the instrumentation of the band, and in making out the list of members who are to play at the various engagements. The Musical Director shall also have authority to call rehearsals whenever deemed necessary. On all musical occasions his orders are supreme.

ARTICLE 5. — THE PRESIDENT

It shall be the duty of the President to preside at all business meetings of the organization. He shall appoint all special committees, and call special business meetings whenever it shall be deemed necessary. He shall be a member (*ex-officio*) of all committees.

ARTICLE 6. — THE VICE PRESIDENT

It shall be the duty of the Vice President in the absence or disability of the President to perform the duties of the President.

ARTICLE 7. — THE SECRETARY

It shall be the duty of the Secretary to keep a faithful record of the proceedings at all meetings. He shall attend to all correspondence of the organization, and assist the President and Musical Director in business matters whenever called upon. It shall also be the duty of the Secretary to call the roll of the organization at each rehearsal and meeting, and keep strict account of the attendance.

Note. — The offices of Secretary and Treasurer may be held by one and the same person, if the organization so desires.

ARTICLE 8. — THE TREASURER

It shall be the duty of the Treasurer to keep an accurate account of all moneys received, pay all accounts, when ordered to do so by the proper authorities, and make return whenever called upon by a vote of the

organization at its regular meeting. He shall also render bills and collect amounts due the organization such as dues, and amounts for services rendered.

ARTICLE 9. — THE TRUSTEES

It shall be the duty of the Trustees to formulate and suggest plans for the raising of funds by subscription or by the giving of concerts, the holding of fairs or in any other manner they may deem suitable; the money so raised to be used for the maintenance of the organization. They are to look after and take care of all property of the organization. Trustees shall also act as an auditing committee and shall audit the accounts of the Treasurer quarterly.

ARTICLE 10. — APPOINTMENTS

The Musical Director shall appoint a Librarian whose duty it shall be to take charge of the music of the band and see that it is kept in good order and is brought to all rehearsals and performances. He shall distribute the music to the members at all rehearsals, concerts, etc. The Board of Directors shall appoint a Property Man whose duty it shall be to take charge of extra uniforms and the fitting-out of extra men. The Property Man shall also attend to the transportation of instruments, music and music stands, etc., when necessary.

Note. — The positions of Librarian and Property Man may be held by one and the same person.

ARTICLE 11. — MEMBERS

It shall be the duty of every active member to attend all business meetings and rehearsals. If any member fails to attend any such meeting or rehearsal, he must pay the penalty imposed for such offense, unless excused by a majority vote of the Board of Trustees, or by the Musical Director.

ARTICLE 12. — VOTE

A majority vote of the members of the organization shall elect Officers and decide all questions pertaining to the organization.

ARTICLE 13. — VACANCY

Should any vacancy in any of the offices occur at any time through death, resignation or otherwise, such vacancy may be filled at the next regular meeting or at a special meeting called for that purpose.

ARTICLE 14. — DISORDERLY CONDUCT

Any member who disregards the rules of the organization, disobeying the leader while on duty at rehearsals, is intoxicated, or in any way conducts himself in an ungentlemanly manner, shall be subjected to fine, suspension, or expulsion, as the majority vote of the organization may decide.

ARTICLE 15. — SPECIAL COMMITTEE

Any member appointed to a Committee for any special purpose shall give strict attention to the duties of such committee and report at the next regular meeting of the organization or at such earlier time as directed.

ARTICLE 16. — EXPENDITURE

No money belonging to the organization shall be expended for any purpose except by the two-thirds vote of all the members of the organization.

ARTICLE 17. — EXECUTIVE COMMITTEE

The President, Secretary, Musical Director and one (or all) of the Trustees shall constitute the Executive Committee, and are empowered to act for the organization at times when it is not possible to call a meeting.

ARTICLE 18. — BUSINESS MANAGER

The duties of the Business Manager shall be to obtain engagements for the band, make contracts, attend to transportation and see that the band is properly provided for at all engagements.

ARTICLE 19. — DUES

Each member of the organization shall be required to pay dues amounting to \$ monthly.

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ARTICLE 20. — INITIATION FEE

Those joining the band are required to pay an initiation fee of \$.

RULES FOR THE GOVERNING OF BANDS

Every organization must be governed by some fixed rules, but it is not essential to the welfare of the Band to have a score or more of intricate and useless By-Laws. The By-Laws given below will be found to contain almost everything that is necessary for the conduct of any Band. These, of course, can be changed to suit the individual purpose of each organization, and other rules added, if necessary. Simplicity and brevity should be the main points. All meetings should be conducted according to Parliamentary Procedure and if any disputes arise, "Cushing's Manual," or some other recognized manual, should be referred to as authority.

BY-LAWS

ARTICLE I. — ELECTION

Section 1. — There shall be an annual election of officers at the first regular meeting of the organization in the month of.

Section 2. — Candidates for office shall be voted for by ballot and must receive a majority of the votes cast.

Section 3. — All officers so elected shall assume their duties on the.....ensuing their election,

and shall continue for a term of one year thereafter (unless otherwise provided).

ARTICLE 2. — MEETINGS

Any business may be transacted at any regular meeting or at a special meeting called for that purpose.

ARTICLE 3. — ABSENCE

Any member who shall absent himself from a rehearsal or shall leave the rehearsal room without the permission of the Musical Director shall be fined.....cents for each offense and in the case of a member's continued absence from rehearsals he may be expelled.

ARTICLE 4. — FINES

No fine shall be remitted or excused except by a majority vote of the organization.

ARTICLE 5. — MEMBERSHIP

Any person may become a member of this organization by receiving a two-thirds vote of the entire membership at a regular meeting of the organization, but his name must be proposed to the organization at least one week before being acted upon.

ARTICLE 6. — RESPONSIBILITY

Each member is held responsible for the organization property in his possession, and in case of loss or damage

CONSTITUTION AND BY-LAWS III

(ordinary wear excepted) he must pay said loss or damage or may be expelled from the organization.

ARTICLE 7. — RESIGNATION

Any member may resign from the organization by handing in his resignation in writing to the secretary. By so doing he forfeits all rights or claims upon any of the organization property and funds, and must return all property which is in his possession before his resignation can be accepted.

ARTICLE 8. — EXPULSION

All expulsions from the organization shall be by a two-thirds vote of the entire membership of the organization. Any person expelled shall forfeit all right or claim to any interest he may have held in the property and funds of the organization.

ARTICLE 9. — ASSESSMENTS

Any member who shall refuse to pay his share of any assessment authorized or imposed by a majority of the organization at a regular meeting for the payment of debt may be expelled.

ARTICLE 10. — ENGAGEMENTS

The scale of prices for services of the organization shall be decided by a two-thirds vote of the organization, and the Musical Director or Manager shall not deviate from

these prices; but a two-thirds vote of the entire organization may fix a price for any special engagement at a regular meeting, or, if duly notified, at a special meeting.

ARTICLE 11. — QUESTIONS

All questions not specially mentioned in the Constitution or By-Laws shall be decided at any regular meeting of the organization, by a majority vote of the members present, if there be a quorum.

ARTICLE 12. — QUORUM

Seven, nine or eleven members (whatever number the organization decides on) shall constitute a quorum.

ARTICLE 13. — MEETINGS

The regular meetings of this organization shall be held on.....and.....evenings of each week. Special meetings may be called by the President at any time, or at the request of any two members, which request shall be in writing and shall be given to the Secretary at least one week before it is desired that the meeting shall be held.

ARTICLE 14. — AMENDMENTS OR ALTERATIONS

Any of these By-Laws may be amended, altered or repealed, but the amendment, alteration or repeal must be presented to the organization in writing at a regular meeting and be approved by a two-thirds vote of the organization.

XII

MILITARY DRILLS

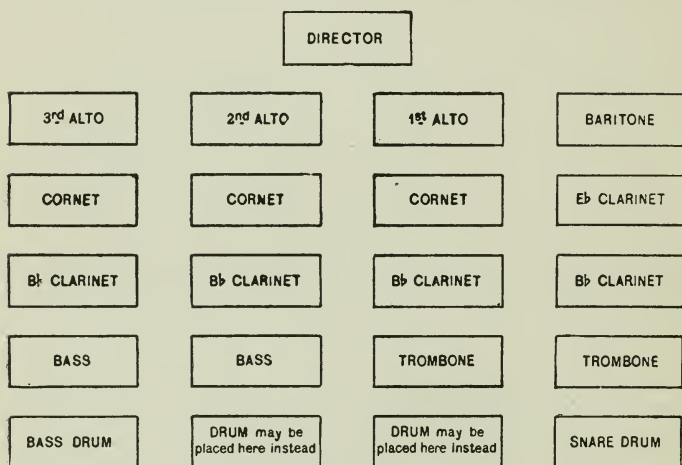
It is highly essential that besides having rehearsals to perfect the playing of the music, Military Bands that take part in parades should have regular drills, so that they may make a creditable showing. A band that cannot march or execute orders in a military style becomes ridiculous on the march. There is nothing more inspiring than to see a fine Military Parade together with the fine appearance of a band, and hear the strains of martial music. The military tactics are easily learned, and all bands should be sufficiently interested in their organization to devote a little time to Military Drills.

Marching Formations. — The distance between the men in the ranks should be about thirty-five inches. The distance between the ranks should be about five feet.

The Musical Director (or Drum Major, if preferred) places himself directly in the front of the center. It is not exactly necessary to place all the men according to the diagrams. These diagrams are mere guides. It is very important, however, that each different class of instrument should be kept as closely together as possible.

The Basses should be kept together, Altos together, Cornets together, Clarinets together, etc. It is not necessary that the larger instruments be placed in the front row.

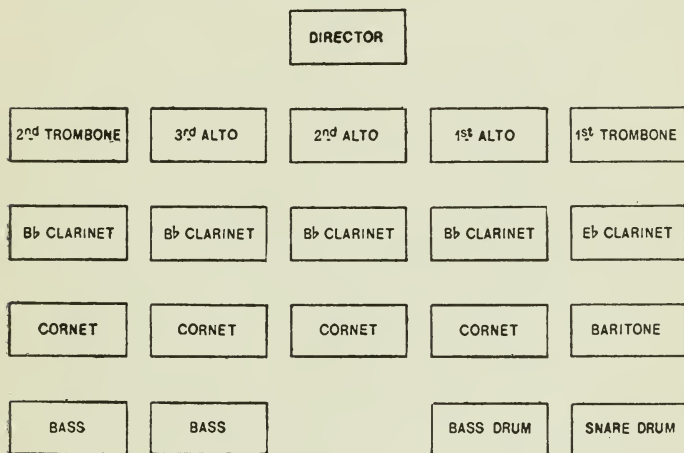
Many bands still place the largest instruments in the front rank, thus creating a wall of sound between the auditor and the ensemble of the band. The first example here given has the advantage of a uniform ap-



pearance as to instruments, places the instruments easiest played where they may be a marching guide to those more difficult of performance, gives the weakest a chance to be heard, with the strongest in the rear where their volume penetrates and keeps the other instruments together. Some think that the trombones are impossible of manipulation in any but the front row but

this belief has long been proved erroneous. A band of eighteen men according to instrumentation on a previous page (see page 114) is used as the first unit, though a larger number of cornets would be desirable for marching purposes. These plans are intended more as guides than for strict observance.

With an additional cornet player and five in a rank instead of four, omitting the Director (or Drum Major) in the following examples we have the following.

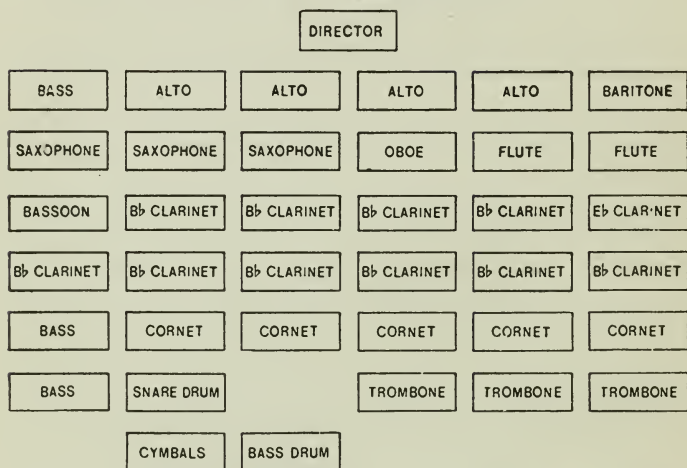


The preceding combination is susceptible of several changes. The bass and snare drum may exchange places. Should the bells of the basses be pointed towards the left, these instruments may be placed on the right-hand side of the band. A harmonious whole must always be striven for together with the uniform appearance.

Why some bands place their basses and trombones in the front rank for marching and in the rear rank for concert playing is not apparent. Surely the object in both cases would be to produce the best musical ensemble. Nor is there any good reason for placing the clarinets and drums together.

In large bands it will be found advantageous to place the bass drum and cymbals in the center, or just in rear of the center of the band, or on the right flank of the center, the object being to keep the rhythm of the performance exact.

A larger band could be formed as follows:



The instruments that compose the band, their kind, shape and number must be taken into as careful consideration in the arrangement of a marching formation as for a concert formation.

In giving the band its first marching drill it may be well to caution the members that the left foot and the down beat work together. Marches with which the band is well acquainted should be used, and while marching and playing, the performers (especially the front rank) should take every opportunity to glance to the right in order to be sure of their alignment. If the altos are in the front rank they can easily select a repeated bar for this verification, and unless the composition is written in an unusual style there will be opportunity every four or eight bars for a glance at the line.

The drum major of the old-time negro minstrel days is seldom used in modern bands, with the exception of the army bands, so it may be assumed that he is rapidly becoming a personage of the past. However, those who may prefer to follow the old-time methods will find everything of a military nature in the booklet called "Infantry Drill Regulations 1914," which is procurable either from the large book stores or from the Superintendent of Documents, Washington, D.C.

The matter of alignment while marching should depend also to some extent on the kind and shape of the instruments. It is customary to look toward the right to verify the ranks, but should the front rank consist of altos and a baritone having the bell pointing toward the right, it would be in some cases easier for them to look toward the left. The same remarks apply to the basses. No rules should be formulated by any writer

for the adoption of all organizations, as it is impossible to foresee the composition of a new band, but with the hints given above, no doubt the director will be very well able to adjust the conditions for best results.

XIII

BAND CONTESTS

Few people who have not witnessed a Band Contest can form any conception of what it really is, and what it means. Occasionally there are Band Contests in America, but they have never been conducted on a very extensive scale, nor have they created a vast amount of interest. This is probably due to the fact that sufficient interest has not been aroused. It is not enough to have only a few bands compete, but the public must also be made familiar with the wonderful possibilities of such a project.

In England and Australia, "Band Contests" are annual events of national importance, and are eagerly anticipated from year to year. Prizes are offered by the leading business concerns, and the most prominent musicians are selected to act as judges. The rules and regulations are very severe, and the entire undertaking is carried on in the most orderly and business-like manner.

Band competitions excite among the participants a degree of enthusiasm and rivalry which cannot be equalled in any other form of competitive effort. The good to be derived from such contests is manifold.

First of all, the playing of the bands is bound to be improved and raised to a higher standard of excellence. The very fact that many different bands play the same composition as a test, is in itself an education, and an incentive. The preparation for such an event alone will create interest and enthusiasm and a spirit of friendly emulation between the various organizations. Each leader will take great pains to perfect every possible detail, and the players will be put on their mettle. If a band does not succeed in winning a prize at one year's contest, there is always something to look forward to and work for. Without a little rivalry and competition, good results are never achieved, whether in the field of artistic or commercial endeavor.

It is to be hoped that we in America will soon see the importance of Band Contests, and learn to conduct them in the same careful and comprehensive manner as in England. For the purpose of giving American Bands and Bandmasters an idea as to how their Band Contests are conducted, one of their Schedules for the Fourteenth Great Annual Championship Band Festival of Sept. 27, 1913, is herewith reprinted. It contains a list of the various prizes, the name of the selection to be played, the general rules and regulations governing the contest, and application forms. Many of the minor details would have to be changed for our practical uses, but on the whole it will serve as an excellent model and ought to prove of value to any enterprising persons who might contemplate arranging such competitions.

CRYSTAL PALACE

THE FOURTEENTH GREAT ANNUAL CHAMPIONSHIP BAND
FESTIVAL

Under the Direction of Mr. J. Henry Iles, Officier d'Académie
Francaise

WILL BE HELD ON SATURDAY, SEPTEMBER 27TH, 1913

IN CONNECTION WITH THE ABOVE FESTIVAL, WILL TAKE PLACE THE

1. **GREAT CHAMPIONSHIP CONTEST** for the Magnificent Challenge
Trophy, value one thousand guineas.

First Prize — The Championship of Great Britain and the Colonies, the winners of which will be the holders for the year (under the conditions referred to in the Regulations) of the **CRYSTAL PALACE COMPANY'S NATIONAL CHALLENGE TROPHY** of the value of **ONE THOUSAND GUINEAS**, with a Beautiful Illuminated Certificate for framing, and a Cash Prize of £40.

Each Member of the Band, including the Bandmaster and Secretary, will also be presented with the Crystal Palace Championship Bronze Medal, with bar and clasp. (Members of the Band winning the Trophy twice will be presented with the same Medal in Solid Silver, and to Members of Bands winning the Trophy three times, a Solid Gold Medal will be presented.)

Second Prize — Cash, £30, and also the magnificent Challenge Cup, value Fifty Guineas, presented by the Proprietors of the London *Daily Telegraph*.

Third Prize — Cash, £20. 4th — Cash, £16. 5th — Cash, £12.
6th — Cash, £10. 7th — Cash, £5.

2. **GRAND SHIELD CONTEST.** Open to Bands who have not won a Cash Prize exceeding £20 within one year of the date of entry.
Test Piece — Selection, "Classic Gems."

First Prize — Cash, £20. 2nd — Cash, £10. 3rd — Cash, £5.
4th — Cash, £3. 5th — Cash, £2.

The Challenge Shield, value Fifty Guineas, presented by the Proprietors of the London *Daily Express*, will be awarded to the First Prize Band.

3. **JUNIOR CUP CONTEST.** Open to Bands who have not won a Cash Prize exceeding £10 within one year of the date of entry. *Test Piece* — Selection, "Classic Gems."

First Prize — Cash, £5. 2nd — Cash, £3. 3rd — Cash, £2. 4th — Cash, £1.

The Challenge Cup, value Fifty Guineas, presented by the Proprietors of the London *Daily Graphic*, will be awarded to the First Prize Band.

4. **PRELIMINARY SHIELD CONTEST.** Open to Bands who have not won a Cash Prize exceeding £6 within one year of the date of entry. *Test Piece* — Fantasia, "The Outlaw."

First Prize — Cash, £5. 2nd — Cash, £3. 3rd — Cash, £2. 4th — Cash, £1.

The Challenge Shield, value Fifty Guineas, presented by the Proprietors of *The People*, Weekly Newspaper, will be awarded to the First Prize Band.

5. **PRELIMINARY CUP CONTEST.** Open to Bands who have not won a Cash Prize exceeding £3 within one year of the date of entry. *Test Piece* — Fantasia, "The Outlaw."

First Prize — Cash, £5. 2nd — Cash, £3. 3rd — Cash, £2. 4th — Cash, £1.

The Challenge Cup, value Fifty Guineas, presented by the Proprietors of the London *Daily Mirror*, will be awarded to the First Prize Band.

6. **MILITARY BAND CONTEST.** Open to all Amateur Bands of Military Instrumentation and of not more than Forty Performers (or Forty-two if Drummers are included). *Test Piece* — "Grand Festal Overture."

First Prize. — £10. 2nd — £5. 3rd — £3. 4th — £2.

The Challenge Shield, value Fifty Guineas, presented by the Proprietors of *Pearson's Weekly*, will be awarded to the First Prize Band.

7. **REED BAND CONTEST.** Open to all Amateur Bands (who have not won a Cash Prize of over £5 within one year of the date of entry) of Brass Band formation, with Reed instruments added, but the Reeds must not exceed one-third of the Band's instrumentation of

thirty performers (or thirty-two if Drummers are included).
Test Piece — Selection, "Classic Gems."

First Prize — £5. 2nd — £3. 3rd — £2. 4th — £1.

The Challenge Shield, value Fifty Guineas, presented by the Proprietors of *Cassell's Saturday Journal*, will be awarded to the First Prize Band.

- 8. BOYS' BAND CONTEST.** Open to all Boys' Bands, either Brass or Brass and Reed. No Band to exceed thirty performers unless drums are used, when the number shall not exceed thirty-two. No performer must exceed 16 years of age. *Test Pieces* — Hymn : *Varie, Beulah* and *Fantasia*, "Sunny Memories."

First Prize — The "Woods' " Challenge Cup, presented by W. S. Woods, Esq., of Sheffield, and Certificate, and a Special Prize, value £5. 2nd — Value £2. 3rd — Value £1.

- 9. CONSOLATION CUP SECTION.** A Supplementary Section to the Preliminary Shield and Preliminary Cup Sections. *Test Piece* — *Fantasia*, "The Outlaw."

First Prize — Cash, £5. 2nd — Cash, £3. 3rd — Cash, £2. 4th — Cash, £1.

The *Champion Journal* Cup, value Ten Guineas, presented by R. Smith & Co., Ltd., will be awarded to the First Prize Band.

IMPORTANT. — Valuable Extra Prizes will also be given (nearly £200 in value).

Note. — Read the Rules carefully as they will be strictly enforced.

CRYSTAL PALACE BAND CONTEST AND FESTIVAL

(Under the direction of Mr. J. Henry Iles)

SEPTEMBER 27TH, 1913

Announcements of Special Extra Prizes will Appear Shortly

GENERAL RULES AND REGULATIONS

1. — This great Musical Festival is restricted to Amateur Brass Bands of not more than 24 Players in each Band; Amateur Military Bands of not more than 40 players inclusive (or 42 if Drummers are included); or Reed and Brass Bands of not more than 30 amateur players (or 32 in-

cluding Drummers); and Boys' Bands of not more than 30 players (or 32 if Drums are used). Every player must be in a position to prove that he is in some business, profession, or employment, other than music, from which he derives at least two-thirds of his total income. Any member of a Band who, within a period of six months of the date of the close of the entries for this Festival, has been engaged as a regular member of the Band (or Orchestra) of any theatre or any other public place of amusement or resort will be considered a professional, and will not be eligible to compete. A performer who has played for more than six weeks during the said period of six months in a Band (or Orchestra) of a theatre or public place of amusement or resort, shall be considered a regular member of such Band (or Orchestra). Members of Territorial Bands shall be considered eligible for the competitions, provided they are duly enlisted members of their regiments and are amateurs as defined above.

2. — The Bands competing at this Festival will be divided into sections, and the Festival will be open to Bands of the British Isles and the Colonies:

Championship Section. — For the One Thousand Guinea Trophy.

Grand Shield Section. — Limited to Bands who have not won a cash prize exceeding £20 within one year of the date of entering.

Junior Cup Section. — Limited to Bands who have not won a cash prize exceeding £10 within one year of the date of entering.

Preliminary Shield Section. — Limited to Bands who have not won a cash prize exceeding £6 within one year of the date of entering.

Preliminary Cup Section. — Limited to Bands who have not won a cash prize exceeding £3 within one year of the date of entering.

Military Band Section. — Open to all Amateur Bands of Military Instrumentation and of not more than 40 performers (or 42 if drummers are included).

Reed Band Section. — Open to all Amateur Bands who have never won a cash prize of over £5, of Brass Band formation with Reed instruments added, but the Reeds must not exceed one-third of the Band's instrumentation of 30 performers (or 32 if drummers are included).

Boys' Band Section. — For Boys' Bands whose members do not exceed 16 years of age. Two sections will be formed if sufficient entries, in the opinion of the Contest Director, are received, viz.: — (a) for Brass Bands and (b) for Bands of Military Instrumentation; failing this all the Bands will compete in one section.

Consolation Cup Section. — A Supplementary Section to the Preliminary Shield and Preliminary Cup Sections. Open to Bands that have entered for either of these sections in excess of the limited number accepted in the said sections.

The Contest Director reserves the right to close the entries for any section which, in his opinion, is full, prior to the advertised closing date. The Contest Director also reserves the right to abandon any section in which the entries do not exceed eight Bands.

3. — All the players must be *bona-fide* members of the Band in which they are entered, and each player's name and address must be included in the Entry Form and he must have been enrolled as a member of such Band *at least* three months prior to the date of entry. Each Band Secretary must be in a position to prove such membership for any or all of his members if so required.

4. — No member will be allowed to play with more than ONE band on the day of the Festival, and if found so playing, each band in which he plays will be disqualified.

5. — Every member of a Band must be resident in the town or within a distance of four miles, or thereabouts, of the town from which the Band is entered. Special remark must be made, and special permission obtained from the Contest Director (or his representative) at the time of entry, before any member, whose residence is more than four miles distant, will be allowed to play.

6. — Each Band must play the test piece selected. The test piece for the Championship Section, which has been specially prepared, will be sent simultaneously to the competing Bands at least six clear weeks prior to the date of the Festival. *The other sections can obtain their test pieces eight weeks before the Festival, PROVIDED they have previously sent their Entry Form and Fee.* No rearrangement of the music will be allowed, except in the case of the Military Band and Reed Band sections test-piece or test pieces, and then only in strict accordance with the instructions of the Contest Director (Mr. J. Henry Iles) or his representative. *On no account will any member of a Band be allowed to play on more than one instrument,* and that the instrument opposite to his name on the Entry Form, unless the Contest Director or his representative has first sanctioned such alteration.

7. — Valve trombone or drums are optional in the Boys', Military, and Reed Band Sections, but will not be allowed in the Brass Sections.

8. — Each Band to send the name by which it is known, together with the names of every performer, instrument, conductor and secretary, accompanied by an Entrance Fee of £1 1s. for the Championship Section and 10/6 for all other Sections. The Entry Fees and Entry Forms for the Championship and all other Sections containing the above particulars, to be forwarded to the Contest Director, Crystal Palace Contests, 210, Strand, London, not later than August 11th, on which date the entries will close. *The Sections will be closed before these dates if sufficient entries are received.* The Bands will be notified as soon as possible after the dates for closing, if their entries are accepted or not. It is particularly requested that early application be made.

9. — The order of playing for the Championship Section will be balloted for in front of the Grand Orchestra, or other convenient place in the Crystal Palace, at 11 o'clock, or such later time as the Contest Director or his representative shall decide. The other Sections will be balloted for at their respective stands. All bands will be balloted for, whether present or not, unless they have notified their intention NOT to compete. Any Band failing to be ready *within five minutes* to take its place as drawn, *will be disqualified.* Representatives from each Band will be expected to be present at the ballot and elect the Supervision Committees for each Section. All the members of the Supervision Committees will be expected to see that the Judge (or Judges) are satisfactorily enclosed in their tents and to report same to the Band representatives prior to the ballot, and also to attend and release the Judge (or Judges) at the conclusion of the contests. The exact time of ballot will be posted to each competing Band from the Contest Director's Office in London, on or before the Thursday preceding the Festival. Each contest will commence immediately after the ballot has been concluded.

10. — The decisions of the various Judges on the merits of the contesting Bands shall be final, and from such decisions there shall be no appeal. In the case of a Band against which a protest has been lodged for an infringement of these Rules and Regulations, the Contest Director or his representative shall decide such protest and any dispute which may arise in connection therewith, and such decision shall be absolutely final, and pending the decision, the prize shall be withheld. Bands enter these Contests on the condition that no legal proceedings whatsoever shall be taken with respect to such decision or decisions. When a prize is forfeited for a breach of these Rules and Regulations, such prize shall be given to the next qualified Band in order of merit.

11. — All cash prizes will be paid immediately after the announcement of the awards, but such awards must first be subject to scrutiny and confirmation by comparison of the results as announced and the "Order of Play" Sheets, and should any manifest error be discovered upon such scrutiny, such error shall be rectified, if capable of rectification, and all persons affected shall be deemed to agree to and acquiesce in any such rectification. The Secretaries of the successful Bands must attend at the Committee Room under the Great Orchestra to receive the cash prizes. The Special Prizes will be sent direct by the donors after they have received the official notification of the award from the Contest Director or his representative. The only exception to this Rule will be when a protest has been lodged (see Rules 10 and 12), and then the prize will be withheld until the protest has been decided.

12. — If any Band wishes to lodge a protest against another Band for an infringement of these Rules and Regulations, such protesting Band must do so *in writing* and hand same, together with a fee of TWO GUINEAS, to the Contest Director, or to his duly appointed representative, at his office just outside the Concert Room, within half-an-hour of the conclusion of the playing of the Band objected to. Within seven days of the Festival, the protesting Band, through their Secretary, must forward a written statement to the Contest Director (Mr. J. Henry Iles), 210, Strand, London, W.C., giving their reasons for the objection. The Band protested against will then be communicated with, and within seven days from the date of such communication being received, they shall send in their explanation. Failure on the part of the protesting Band to comply with this Rule will be considered as if there were no grounds for their protest, and their deposit will then be forfeited. The failure of the defending Band to comply with this Rule will be considered as an admission of the infringement, and the protest will then be upheld and the deposit returned to the protestors. The Contest Director, or his representative, shall have power to call for any evidence which he may consider necessary, and which must be furnished within seven days of his requiring same. The Contest Director's, or his representative's, award shall be binding on all parties, and shall not be subject to any legal proceedings.

13. — Every Band winning a prize for which a challenge trophy is provided shall give an undertaking, signed by the requisite number of responsible gentlemen, to keep same in good and safe condition, and to insure the same, in the name of the Contest Director, against fire or loss

or any damage whatsoever, and to return the trophy to the Contest Director on or before the 1st of September of the following year. On no condition will a trophy be handed over unless this undertaking is first signed. The Insurance Policy shall be delivered to the Contest Director at his London address within 28 days of the Contest.

14. — In order to ensure fairness to all competing Bands, no Band will be allowed to rehearse on the day of the Festival after 9 o'clock a.m. *This Rule will be strictly enforced.* Any Band known to infringe this Rule will be subject to disqualification.

15. — A Conductor, professional or amateur, may act for more than one Band, in either of the sections, but will not be allowed to play in any Band unless he is the strictly *bona-fide* amateur Bandmaster of such Band, when he may play and conduct in that one Band only, and will be counted as one of the players.

16. — Each Band in the Championship Section must appear in uniform. For the other Sections uniforms are optional.

17. — Admission tickets to the Palace to the number of 26 for Brass Bands, 34 for Boys' and Reed Bands, and 44 for Military Bands, will be forwarded to each competing Band, and on no account can a bandsman enter the Palace or grounds without a ticket or payment of the usual entrance fee.

18. — Any Band infringing any of these Rules is liable to disqualification.

19. — The Contest Director reserves the right to refuse any entry.

20. — The Boys' Bands test pieces will be played by each Band in the order announced on the program for the day, and their Contest will be subject to any special Rules necessary for the Section.

21. — The Contest Director may alter or rescind any Rules and Regulations, provided fourteen clear days' notice be given to all competing Bands.

22. — In the event of the Palace or Grounds being closed on the date of such Contests by Order of the Public Authorities or through a Royal Demise or other National Calamity, or by Leave or Order of the High Court or through any other unforeseen circumstances, the Contest and Festival may be cancelled or held on some other date, to be mutually

BAND CONTESTS

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agreed upon between Mr. J. Henry Iles and the Receiver of the Crystal Palace Company, and no claim for compensation or otherwise in respect of such cancellation or postponement of such Contests or Festival shall be made against the said Crystal Palace Company or Receiver, or the said Contest Director.

LATEST DAY FOR APPLICATION; ALL SECTIONS, AUGUST 11TH, 1913

The Sections may be Closed Earlier if Filled Up

GRAND BAND CONTEST & FESTIVAL, CRYSTAL PALACE

SATURDAY, SEPTEMBER 27TH, 1913

APPLICATION FORM

To the Director of Contests, Crystal Palace, 210, Strand, London, W.C.

1. — Location and Name of Band desiring to enter the Contests:

(Town or Village).....(Name of Band).....

2. — Name and Address of Secretary.....

3. — Name and Address of Bandmaster.....

4. — Name and Address of Professional Conductor.....

5. — The Section desired to compete in.....

Note. — No Band can compete in more than One Section.

	NAMES OF INSTRUMENTS.	NAMES AND POSTAL ADDRESSES OF PLAYERS.
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	NAMES OF INSTRUMENTS.	NAMES AND POSTAL ADDRESSES OF PLAYERS.
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On behalf of the Band, of which particulars are given above, we enclose Entrance Fee, £....., and on behalf of the Members, we accept the Rules and Regulations issued herewith, and laid down for the Contest and Festival, and submit to be bound by them in every respect. The above entries are, to the best of our knowledge and belief, absolutely true and correct, and strictly in accordance with the said Rules and Regulations.

.....Secretary.

.....Bandmaster.

Many Bands were crowded out last year because they delayed sending in their entry. Do not delay, but send *at once* to avoid being left out of the Greatest Event of the Year.

Only **Enter** your own *bona-fide* members. You will be *disqualified* if you enter or play ineligible men.

THE CARL FISCHER COMPLETE INSTRUMENT CHART

INCLUDING A "TABLE OF KEYS" FOR TRANSPOSING INSTRUMENTS AND OTHER INDISPENSABLE INFORMATION FOR BANDS AND ORCHESTRAS

ILLUSTRATING THE COMPLETE RANGE OF EVERY INSTRUMENT AND SHOWING THE CORRESPONDING NOTE ON THE PIANO KEYBOARD, OF ALL TRANSPOSING AND NON-TRANSPOSING INSTRUMENTS

This chart may justly be described as an encyclopædia of musical knowledge, containing complete, authoritative and practical information, not only for conductors of bands and orchestras, but for individual players as well. All instruments used at the present time, in either band or orchestra, are mentioned with complete information as to range and notation. The chart is so practically arranged as to offer instantaneous advice upon every possible or doubtful musical question.

Among the principal features included will be found invaluable information regarding practical substitution of instruments, describing at the same time, and in concise manner, how various band instruments can be used in the orchestra, and what parts they could play to best advantage and how same are to be transposed. Then there is a complete "Table of Keys for Transposing Instruments," practical suggestions about "Pitch," "the best books for band and orchestra players," "practical and effective band combinations of from eight to fifty players" (which combinations have been endorsed by the leading bandmasters in America), "average compass of male and female voices" and "correct valve combinations and slide divisions of the B flat trombone."

The size of this chart is 54 by 45 inches; it is printed on linen with wood top and bottom hangers and is to be hung on the wall like a map, making it an indispensable ornament and a constant source of information for every band and orchestra room.

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BEST METHODS AND STUDIES FOR WIND INSTRUMENTS

FLUTE

FOUNDATION TO FLUTE PLAYING by Ernest F. Wagner. An original Method for the Boehm Flute which is simple and melodious. A Great Self Help to Beginners and the Best Guide for Teachers.

L'INDISPENSABILE — A MODERN SCHOOL OF PERFECTION FOR FLUTE
BY LEONARDO DE LORENZO

This modern flute method contains 101 extended examples covering every possible branch of flute playing, and the author has spared neither time nor exertion in his compilation of this remarkable work. It has been his special endeavour to combine the useful with the agreeable, so far as possible, through the preparation of an entirely new series of scales, arpeggios, skips, trills, preludes, and three numbers in solo form without piano accompaniment entitled: (No. 97) "Studio Caratteristico," (No. 98) "Lella," idillio oceanico, (No. 99) "Il Mulinello," Capriccio. The compilation and presentation of the major and minor scales in particular has been done in an absolutely novel and original manner. Some numbers have been written with a view towards allowing them to be practiced in inversions.

Part I; Part II; Complete.

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KLOSE, COMPLETE METHOD FOR THE CLARINET. This is one of the standard works for the instrument, and one that is used at the Paris Conservatory. Featuring the Boehm System more than the ordinary system.

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INSTRUMENTATION

Solo B \flat Cornet (Conductor), D \flat Piccolo, C Flute, E \flat Clarinet
Solo or 1st B \flat Clarinets, 2nd B \flat Clarinet, 3rd B \flat Clarinet, Alto Clarinet, Bass Clarinet, Oboe, Bassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, C Melody Saxophone, 1st B \flat Cornet, 2nd and 3rd B \flat Cornets (or Trumpets), 1st and 2nd E \flat Horns, 3rd and 4th E \flat Horns, 1st and 2nd Trombones or Tenors (Treble Clef), 3rd Trombone or B \flat Bass or BB \flat Bass (Treble Clef), 1st and 2nd Trombones (Bass Clef), 3rd Trombone (Bass Clef), Baritone (Treble Clef), Baritone (Bass Clef), E \flat Basses (Bass Clef), E \flat Basses (Treble Clef), BB \flat Basses (Bass Clef), Drums.

Unisonal Scales, Chords and Rhythmic Studies

for

MILITARY BANDS

by

WILLIAM C. WHITE

Principal, U. S. Army Music School

INSTRUMENTATION

- | | |
|--------------------------------|--|
| 1. D \flat Flute and Piccolo | 12. E \flat Baritone Saxophone |
| 2. C Flute | 13. B \flat Trumpet or Cornet |
| 3. Oboe or English Horn | 14. E \flat Horn or Alto |
| 4. E \flat Clarinet | 15. B \flat Baritone, Tenors, Trom-
bones |
| 5. B \flat Clarinet | 16. B \flat Euphonium or Baritone |
| 6. E \flat Alto Clarinet | 17. B \flat Slide or Valve Trombone |
| 7. Bass Clarinet | 18. B \flat and F Bass Trombone |
| 8. Bassoon | 19. E \flat , B \flat , or F Bass |
| 9. B \flat Soprano Saxophone | 20. Conductor |
| 10. E \flat Alto Saxophone | |
| 11. B \flat Tenor Saxophone. | |

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